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news of dance and dancers

One fair afternoon in March, a little boy all of four years old, marched (or rode) into the New York store of the British Book Center on East 55th Street on his hobby horse (stick-type). In his hot little fist were clenched a note from his Mama and two dollars. His Mama is a poetess, and she had simply sent him to the store around the corner to get her a book on locomotives.

In the store, a cocktail party was in course, and the guest of honour, a beautiful lady, came forward to invite the little man to join her for a dish of tea. He wouldn't have tea, but he would and did have soda water, which he pronounced good, even though it wasn't sweet. Then his purchase of a book on locomotives having been accomplished, he presented it to the beautiful lady for her autograph, and thence he cantered bravely out on his hobby horse, the autograph of **Alicia Markova** forever impressed upon the page in his new book.

P. S. The BBC party was in honour of its unveiling of the Gordon Anthony book of photographs of Alicia Markova in a gallery of roles, a stunning work and worth waiting for.

•

Milestone

Mr. and Mrs. Leo Perper were hosts at a gathering given at the New York Sherry-Netherland Hotel on March 10th in honour of **John Martin,** in celebration of his 25th year as dance critic on the New York Times.

A representative section of the Colony turned out to toast him in champagne. Mr. Martin has often been hailed as dean of American dance journalism.

Long live the dean.

•

In Memoriam: Oscar Duryea

Death overtook Oscar Duryea in his 81st year, after a sixty year career in the teaching of dance — and cut down one of the staunchest pillars in our midst. His passing occurred on March 6th in his home at the Hotel des Artistes, in New York, where he has maintained a school of dance for many years.

The ever-loved and much honoured Oscar had only last month received a medal, one of many, ". . . in recognition of a lifetime of service to the art of dancing" from the New York Society of Teachers of Dancing, of which he was a past president and charter member. Oscar was also a past president and life member of the Dance Masters of America, as well as an honorary member of the Dance Educators of America. Many of his pupils became celebrities of stage and films.

He is survived by his wife, Mildred, and a daughter, Mrs. Dorothea Ohl.

A heartfelt salutation in passing to a good companion and great teacher.

•

In Memoriam: Harriet Toby

Among the victims of a plane which crashed a few moments after its take off from an airport in Nice, France, was an American girl, twenty-two years old. She was **Harriet Toby** of New York, for some years a leading dancer in the Grand Ballet du Marquis de Cuevas and one of its brightest talents. Her death is none the less poignant because her career was not as ample as it could have been. We mourn a gifted girl cut down in her springtime.

Miss Toby had danced, the evening before her death, in the Ana Ricarda ballet, Del Amory de La Muerte (Of Love and Death) and was on her way to Paris for a holiday, when the fatal accident took place.

•

It has been a month for bereavement in another corner of the dance world and our heartfelt condolences are extended to the sisters **Gertrude Tyven** and **Sonia Taanila** of Ballet Russe de Monte Carlo, on the passing of their father, **Peter Tyven,** in New York City, on February 25th.

•

Nirska, of the flashing wings, and as unique in our time as Loie Fuller was in hers, returns to Radio City Music Hall after an absence of three years, for an engagement in May . . . Booked into the Music Hall for the coming show are the lively team of **Grace Thomas** and **Peter Hamilton,** a new combine . . . **Herbert Ross** has been called in to doctor dances for the coming musical, 3 WISHES FOR JAMIE . . . **Ilona Murai,** understudy to leading dancer **Mary Burr** in the musical, PAINT YOUR WAGON, stepped in to pinch hit for the ailing Miss Burr for a single performance last month and won a rousing reception.

•

And Still Another Prize

Chicago-born, 19 year old **Xenia Palley,** for some years active in European ballet, has been singled out by the Association des Ecrivains et Critiques de la Danse (a Paris critical guild) as winner of the **Prix Rene Blum** (instituted in honour of the deceased artistic director of the Monte Carlo ballets) for her standards of technic and performance. This is the first of a series of such awards to be made annually by this body. It must be pointed out that there are at least three distinct dance critics circles functioning in Paris, with membership in all exclusive to each body. Paris is indeed rich in critics of the dance. The group which made the award to Miss Palley is headed by president **Pierre Michaut.**

Miss Palley has appeared with real distinction in modest roles in the **Grand Ballet du Marquis de Cuevas** and last year made a notable impression at the Festival of Music in Florence.

•

Ines de Castro bows . . .

Ana Ricarda's project for a ballet about the historical personage, Ines de Castro, a project which took three years to hatch, was hatched in the grand manner and unveiled at Cannes on March 1 by the Grand Ballet du Marquis de Cuevas, with reclame and critical hallelujahs to do any choreographer's heart good.

Miss Ricarda and decorateur Celia Hubbard, who made the costumes and sets, sought material for this ballet in the archives and in the atmosphere of deepest Portugal, where the tragedy of Ines unfolded in the medieval long ago. Miss Ricarda herself danced the part of the Spanish Infanta brought to Portugal to wed Dom Pedro, who refused her for the sake of Ines de Castro. **Rosella Hightower** danced Ines; **George Skibine** danced Dom Pedro.

The work received 15 curtain calls on its first performance and will be seen frequently in the coming appearances of the Grand Ballet throughout Europe.

•

Donald Saddler has been signed to assist **LeRoy Prinz** with the dances for Warner Bros. technicolour musical, APRIL IN PARIS, starring **Ray Bolger** and **Doris Day.** Saddler, former soloist with Ballet Theatre and lead dancer in such musicals as BLESS YOU ALL and HIGH BUTTON

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SHOES, has been for several years choreographer and principal dancer in the State Fair musicals given in Dallas, Texas.

•

Rise of a Company: Slavenska-Franklin

The makings of a herculean new company are sensed in the architecture for the group forming under the joint direction of **Mia Slavenska** and **Frederick Franklin** under the company name "Ballet Russe Stars Mia Slavenska and Frederick Franklin and their Theatre Ballet". If these stars can jump the hurdle of this ponderous name, they should soar high with an enterprise which has talent, vigour and integrity in the direction, and not least, bookings.

The company of 30 members, with orchestra, has been signed by manager Charles Green of **Consolidated Concerts Corp.** for its first American dates, beginning with summer engagements in Philadelphia, Washington, D. C., Dallas, and presumably New York.

The other Ballet Russe star now in retirement from Ballet Russe, namely, Alexandra Danilova, will join this company for summer appearances.

Among new works projected are Tennessee Williams' A STREETCAR NAMED DESIRE, in balletic form by **Antony Tudor,** staged by permission of the playwright.

The company goes to Europe in September, but will return to the United States in January, 1953 and, in fact, is already booked for a long tour, commencing in Washington, D. C. on January 12, 1953.

•

The Masterpieces Reshuffled

Two ballets specially commissioned from contemporary French composers Georges Auric and Henri Sauguet for the Paris Exposition, "Masterpieces of the 20th Century" in May, will be choreographed and danced by the **Grand Ballet du Marquis de Cuevas** and not, as previously announced, by the **New York City Ballet.**

Although the N.Y.C.B. will perform in Paris (its first time there) May 10-15, rehearsal and performance rigours of its current winter season in New York, and a long-standing commitment of artistic director **George Balanchine** to work in Milan at La Scala Opera House this month, have forced the Committee of the Exposition to abandon their original plan to have the two new works given by the American company.

The ballets are to be called CORDELIA (Sauguet) formerly titled "Une Histoire d'Amour", and COUP DE FEU (Auric), and will receive their premieres on May 7th at the Theatre des Champs Elysees.

•

Ballet Theatre Bulletin

Ten Ballet Theatre dancers flew to Havana to appear in two performances for the Sociedad Pro Arte Musical in the Cuban capital on March 17 and 20. The group consisted of **Alicia Alonso, John Kriza, Jean Babilee, Nathalie Philippart, Paula Lloyd, Angela Velez, Dorothy Scott, Michael Lland, Royes Fernandez** and **Enrique Martinez**

The company was, of course, the Ballet Alicia Alonso.

These principals returned to the States to join Ballet Theatre in its post-tour week at Philadelphia and Washington. Their season ended March 29th.

The company goes on holiday to return to work in July and August, when, as a refreshing novelty, 30 dancers, headed by soloist **John Kriza,** will reform to play six of the leading summer theatres of New England and Pennsylvania, with three varied programmes of ballet, accent on American choreographers and composers.

The 1952-53 tour will begin December 25th and end in April, 1953.

•

OOPS . . .

We were greatly in error in the last issue when we claimed that **Mary Skeaping,** who is to return to America to teach special courses at the **School of Ballet Repertory,** would be there in June. She will actually be there in July, her second engagement with the school, which also consists of faculty members **Arthur Mahoney, Thalia Mara** and **Hilda Butsova** during the regular school year. The summer faculty will also have **Marie Grimaldi,** to teach pre-ballet or "baby work" and famous tap dancer **Bill Callahan,** in tap dance.

•

Ditto

To continue the agenda of errors to be sorry about, we are sorry to have announced the engagement of San Francisco ballet member **Carolyn George** to **Peter Conlow.** As a matter of fact, both are engaged to entirely different people.

•

Mime to Teach in New York

American born, French-trained mime **Alvin Epstein,** for five years a principal in the company of celebrated European mime, **Etienne Decroux** (Les Enfants du Paradis and other films and plays) returned to his native country a few months ago and has settled in New York. Epstein's teacher, Decroux, is famous, among other things, as the teacher of **Jean Louis Barrault.** Alvin Epstein will teach courses in Decroux mime at the **Dance Circle,** an interesting opportunity for dancers of all kinds.

•

THEATRE FOR DANCE in Brooklyn Academy Bow

As reported here last month, April 22nd will see the initial performance at the Brooklyn Academy of Music of a repertory company of modern dancers, which, it is hoped, will grow from this beginning into a theatre dance project to encompass the cream of American modern dance. This is to correct the impression gained by some readers that the presently titled "Theater for Dance" is limited to the four principals appearing on the 22nd. These are only the wedge into the future.

The four component parts of the gala of the 22nd consists of **Jean Erdman, Erick Hawkins, Merce Cunningham and Donald**

(Continued on page 56)

Ballet and Concert Calendar, April, 1952

in NEW YORK CITY only

(performances listed are in the evening, unless otherwise indicated)

6	**Theatre Dance** sponsors works by	Amer. Mus. of Natural History
6	**May O'Donnell** and company (at 3 p.m.)	92nd Street YMHA
7	Stage for Dancers presents **Norma Liss, Gloria Newman, Tao Strong**	Henry Street Playhouse
17	"Modern Dance in Ethnic Style", commentary by **Doris Hering,** demonstrated by **Anna Sokolow, Jane Dudley, Donald McKayle, Valerie Bettis** (3:30 & 8:30 p.m.)	Amer. Mus. of Natural History 92nd Street YMHA
19	**Federico Rey** and **Pilar Gomez**	H. S. of Needle Trade
20	**Midi Garth, Stuart Hodes, Linda Margolies**	
22	**Theatre for Dance** (co-sponsor, the Brooklyn Institute of Arts and Sciences) presents the first appearance of its repertory company, including **Jean Erdman, Merce Cunningham, Erick Hawkins, Donald McKayle**	Brooklyn Academy of Music
22	**Martha Graham** and company (for six performances through the 27th)	Juilliard School of Music
23	Stage for Dancers presents the **Dance Department of the H. S. of Performing Arts**	Brooklyn H. S. of Homemaking
27	**Walter Terry** in lecture series "Sex Dances of Mankind" (at 3:00 p.m.)	92nd Street YMHA
28	Stage for Dancers presents **Irving Burton, Katya Delakova, Marion Shapiro, Judith Martin**	Henry Street Playhouse

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ON THE COVER

MARTHA GRAHAM as Judith, in dance concerto of the same name, scheduled for a New York performance at the Juilliard School of Music the week of April 22nd. Other works from the repertory, new and old are to be shown.

Rudolf **Orthwine,** Editor and Publisher

Helen Dzhermolinska, Executive Editor

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Lydia Joel, Young Dancer Editor — **Albert and Josephine Butler,** Ballroom Editors

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Letters to the editor

Bouquet . . .

". . . the new issue of Dance Magazine arrived yesterday and I feel compelled to write and thank you for printing that wonderful open letter from Danilova.

You are to be highly commended for printing Mme. Danilova's letter, for it gives her admirers hope that we will see this great lady dance again.

Thank you for all the splendid issues of Dance Magazine. It has proved itself time and again the true friend of dancers and balletomanes. I expect to be a life-time subscriber. . ."

Louise A. McKellip
Teaneck, N. J.

•

Man Bites Dog . . .

". . . I am a dancer. I have been working at my trade for years. I have been reading about the dance in critical columns for years. At last I feel qualified to say that I am not alone in my bewilderment and resentment at the tone of dance criticism as practiced in recent years. Something is terribly wrong. Can it be the dance or can it be the critic? Or is the critic above wrong? I'd like to know.

True, it is not the critic's province to be interested in the dancer's economic situation (or whether the creature makes a living or not, who cares?) but only in results shown in performance. But whether the survival of the dancer (and dance itself) is the primary concern of the dance critic is hard to tell from the style of dance criticism. Chiefly, if I have not seen the performance, I wonder what happened, really. It's tough wading through yards of parlor psychoanalysis and verbiose opinion to get at one single fact. If I have seen it, I am amazed to find a whole column description of the scenery and Karinska's tutus, and little, if anything about the dance I saw. A tutu is a tutu. Let the fashion department get on with it. What about the dance?

If I am myself the subject of the criticism (here I project myself into the average dancer-choreographer position) I am dazed to find a column about what "we" think and "we" feel. They still hide behind the coy editorial "we" and few have the courage to use the audacious pronoun "I". What "we" think and feel may be all very well if a Voltaire or a Francis Bacon does it, but I would like to know something about the background of some of these 'critics' who have emerged in the post-war years, and what entitles them to be always right by virtue of "their" taste, opinion and judgment.

(*continued on page* 48)

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the Season in Review

by Doris Hering

Choreographers Workshop at the 92nd St. YMHA January 13, 1952

Inspiration is that most vital and elusive of artistic commodities. Without it a work is mere glittering dust. Yet it is often confused with counterfeits like competence, theatricality, and animation—all of which are mere handmaidens to inspiration. The Choreographers' Workshop program of January 13 at the 92nd Street "Y" contained much of the pleasant counterfeits—little of the rugged true coin.

In **Bill Hooks'** FOLK SUITE one felt the exciting tug of originality. Mr. Hooks chose three folk songs (Black is the Colour, Top of Old Smokey, and Greensleeves), gave them new titles (Dream, A Case of Insanity, and Poison Vignette) and new life in his audacious choreographic treatment.

In the first two he used his performers in a strange counterpoint to the words — an ironic counterpoint that moved sharply, stylishly, and always with a penetrating sense of space and a true choreographer's awareness of the magic to be made by the juxtaposition or opposition of human bodies at precisely the right moment with precisely the right dynamic play. The third dance was weaker than its companions because it followed too literally the meaning of the words.

Peter di Falco's Mexican trio, GUARACHO, had a doll-like simplicity and a bright naturalness that made it utterly delightful. The dance moved constantly from beginning to end. There was no stasis, no let-down. Yet it had the unhurried quality of a leisurely stroll down a country road. It concerned a man and wife and a charming minx **(Mari Lyn)** carrying a huge shoe. The couple wanted it. They tried to get it (and one sensed that the man also wanted the bearer of the shoe), but in the end she shuffled offstage, the shoe still in her possession, an enigmatic smile on her round face, leaving the man to kneel before his woman like a figure in a primitive pieta.

Jane Binney contributed another of her dances of growing up. Called A LITTLE GIRL AND THE WORLD, it was a duet with Miss Binney as the child and Zach Matalon as perhaps a father figure, perhaps the figure of a man she wanted. The child left her play, tried to relate to him, was rebuffed, and returned to her street game, which no longer had validity for her. As the curtain lowered, she was pathetically erasing the chalk lines on the sidewalk, thereby erasing her childhood.

The dance as it now stands is still within the realm of literal pantomine. It needs the added wings of dance to make it really come alive.

Si Lan Chen's HERE COMES EVERYBODY and **Boris Runanin's** THE BECOMING OF MATURITY can be classed as trivia. Miss Chen's was a trio of green-tailed cat-women who satirized human foibles in the disorganized improvisatory manner that people sometimes adopt at parties. Mr. Runanin's little skit about Adam and Eve and the Apple had the benefit of Mr. Runanin's delicious Timid Soul rendition of Adam and Joy Williams' luscious presence as Eve. And there were some amusing touches (like Adam's bandaged ribs after the arrival of Eve), but the work is still embryonic.

Robert Joffrey's PERSEPHONE and Crandall Diehl's FOR EARTH TOO QUICK — both in ballet idiom — were competent, if relatively uninspired, works. Both were ambitious in length, careful in staging.

PERSEPHONE was a mythological pageant in the vein of Balanchine's ORPHEUS. As in many pageants, one always knew what was coming. And it came — pleasantly, smoothly, and in the case of the Hades scene, with a certain quivering vitality. It is possible that the work would have achieved more stature if the role of Demeter had been entrusted to a dancer other than Dierdre Stone whose acting is like her surname. Read Arnow's costumes and scenery were resourceful and imaginative.

Crandall Diehl's FOR EARTH TOO QUICK was a rather involved flashback tale of a young girl who died giving birth to an illegitimate child, fathered by a painter she met while gamboling in a field. The piece had many secondary dramatic currents, all of them lightly suggested and left to shift for themselves. And one had the feeling that the choreographer hadn't begun to get inside his material, although he was obviously sincere and serious in his efforts to do so.

Barbara Bocher was entrusted with the role of the wayward child, and she made the overly long part seem vital, alive, and believable.

In one sense, ballet dancers have a distinct advantage over the moderns. The former often serve a long apprenticeship in a corps de ballet before they are ready for solo work. And even then they usually function only as interpreters and not as creators. But modern dancers are supposed to spring full armed as performers and creators. They make their professional debuts in solo concerts, when actually only a dancer of the calibre of Martha Graham can hold an audience in this gruelling format.

Merle Marsicano and Betty Lind at the 92nd Street YMHA February 17, 1952

Merle Marsicano and Betty Lind were wise to combine forces in their February 17 concert at the 92nd Street "Y", for their styles complement each other well. Miss Marsicano is an exponent of the rarified and intellectual, and Miss Lind tends toward the human and dramatic.

Miss Marsicano's six solos were like one dance cut into six segments. In all of them the dancer had the curiously disembodied air of some underwater creature undulating in and out of the shadows on a mysterious, self-absorbed errand. The line and texture of the movement was of paramount importance. The emotional level was one of idle titillation.

The same could be said for the naked-sounding music of Jerry Petersen, John Cage, and Morton Feldman. Only in WALTZ (with a score by Stefan Wolpe) was there a human dimension. The dance, done in a purposely faded and lifeless approximation of Spanish idiom, reminded one of a pathetic aged performer recalling dimly her past glory. It had some of the bite that one remembered from Miss Marsicano's earlier works.

Betty Lind's four compositions have all been seen individually on Theatre Dance programs. When viewed in sequence, they indicate a choreographer who manipulates the tools of her craft with confidence and clarity.

Her TOCCATA has a Morse-code prankishness achieved by a constant series of surprise entrances and exits. Dynamically it is the complete antithesis of OPUS 3, a forthright, head-on study, originally for four men and now somewhat weakened by the substitution of two women. The inclusion of the women gave the dance dramatic implications not inherent in the choreography.

Miss Lind's penetrating depiction of frustration called IN QUIET DESPERATION took on a slightly different emphasis when performed in this instance by Miss Lind in place of its original interpreter, Ruth Harris. Miss Lind made the dance seem softer and more personal. But we prefer Miss Harris' semi-caricature sharpness.

HIDE AND SEEK, Miss Lind's sensitive

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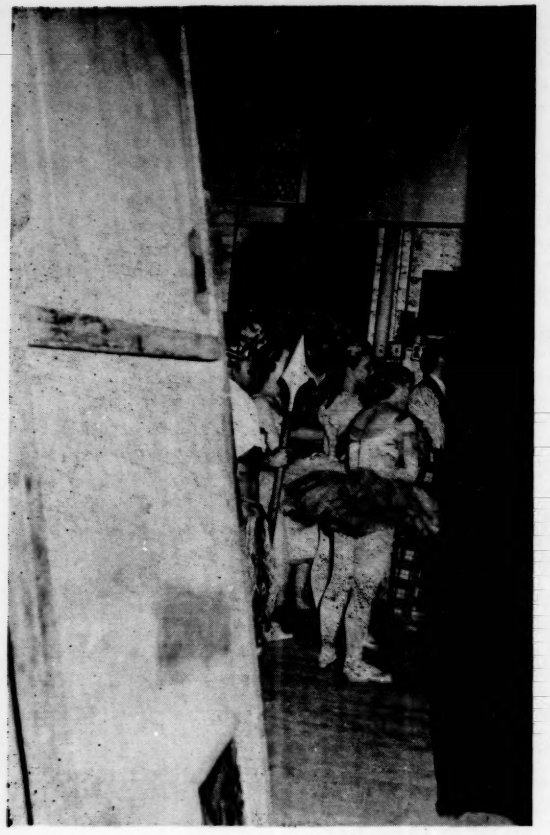


In the wings at a Chicago Ballet Guild concert.

the dance in Chicago

Ruth Page, leading choreographer and dancer in the Chicago dance world.

Bentley Stone in "Harlequinade". Also a leading choreographer and dancer in the Chicago arena, Mr. Stone has been for many years associated with Ruth Page, as partner and colleague.

by ann barzel

• Today there are ten Merriel Abbott Dancers in the Empire Room, eight Chez Paree Adorables and a like number of girls and several boys in the Dorothy Hild Ballet at the Edgewater Beach Hotel. These are the only full time dance jobs in the city of Chicago.

Twenty-five years ago there were two resident ballet companies in town, some fifty dancers in the opera ballet, over two hundred dancers employed regularly by the fourteen cinema houses that had "house ballets" and a couple of dozen girls dancing in the night club lines.

The Pavley-Oukrainsky Ballet toured the middlewest, traveled in South America and even got to Paris. In 1930 the Pavley-Oukrainsky Ballet introduced the Videballeton, an experimental form that combined the screening of cinematic movement and live dancing.

Adolph Bolm's Allied Arts Ballet had Karsavina as guest artist, a symphony orchestra under Eric Delamarter for accompaniment and most of its decor by Nicholas Remisoff. Ruth Page, Harriet Lundgren, Vera Mirova, Mark Turbyfill, Caird Leslie were leading dancers and youngsters in the corps included Berenice Holmes, Celeste Holm, Paul Dupont.

Bolm choreographed La Farce du Pont Neuf, (Jeanne Herscher Clement), Visual Mysticism (Scriabine), Christmas Carol (Vaughn Williams), Foyer de la Danse (Chabrier), and a number of divertissements.

Movie men Balaban and Katz started something when they hired an orchestra, twelve dancers and a dance director to stage atmospheric "prologues" to the silent pictures at their deluxe Central Park Theatre on Chicago's west side. The idea spread all over the country giving employment to hundreds of dancers—not to mention musicians, singers, etc.

Chicago had fourteen theatres employing "house ballets" of twelve to twenty and more dancers each. Bolm was ballet master at McVicker's Theatre, Boris Petroff was at the

Chicago. Gluck Sandor and Felicia Sorel, Merriel Abbott and a dozen others were active in this field.

Chicago dance can go back to pre-Civil War days when there was a Mme. Galatti and her husband Signor Cardella who had come from La Scala where they had studied with Carlo Blasis. There were numerous picturesque and insignificant characters in the 19th century, but from the early days of the twentieth century the opera was the focal point of the city's dance activity.

Chicago's opera did not have the stale atmosphere of New York's Met even when the dancers were borrowed from the Met. There had been earlier visitors but starting in 1910 regularly appointed ballet masters included Luigi Albertieri, V. Romeo, and Francois Ambrosini. In 1918 Chicago-trained Sylvia Tell was premiere danseuse. She was the first American girl to attain this status in a major American opera and the town did not take it casually.

In the grand days of grand opera, when Mary Garden directed the liveliest lyric theatre America has known, the ballet, directed variously by Pavley and Oukrainsky and Adolph Bolm, was an important part of the organization. There were usually 50 or more dancers hired for the season which began early in November and lasted until the end of January. Besides this, there was a "preliminary tour" which started in October and the regular tour which lasted well into May. The company went as far as Portland, Oregon and to Boston and New York. Special ballets were put on with short operas as well as the usual operatic interludes.

In later years Swoboda, Yurieva, Muriel Stuart, Laurent Novikoff, Edward Caton were connected with Chicago's opera ballet. Novikoff staged the first American Swan Lake with a corps of over forty and soloists that included Ruth Pryor, Edward Caton, Bentley Stone.

Ruth Page came in later and less affluent years, and though the ballet troupe was curtailed in size there were always special ballets produced — Iberian Monotone (Ravel), The Gold Standard (Ibert), Hear Ye! Hear Ye! (Aaron Copland).

There were three years when the Littlefield Ballet and Ballet Theatre took over the dance chores in the Chicago Opera, but in general the opera job is one which Chicago dancers consider peculiarly and rightfully theirs. Recently, when New York City Opera came to Chicago, they brought their own singers, but choreographer Charles Weidman was asked to hire Chicago dancers for his corps.

Chicago dancers had it especially good when the United States was hit by financial catastrophe in the '30's. The WPA's Federal Theatre employed dozens of dancers and gave them a theatre, designers, composers, and choreographers. The results were well worth our tax money. New York's project was punctuated by feuds and bickering. Perhaps in Chicago we were not all just one big happy family, but we did work together and produced notable works and developed several talented artists. Some of the memorable works were Berta Ochsner's The People's Choice, Grace and Kurt Graff's Renaissance, Katherine Dunham's L'Ag'Ya, Ruth Page and Bentley Stone's Frankie and Johnny. Bettina Rosay, David Nillo, Richard Reed, Kenneth MacKenzie, John Kriza, Pearl Lang were among those in the company.

All along dancers were giving concerts, modern dancers, Spanish dancers, ballet dancers, oriental dancers. There were Diana Huebert, Clarita Martin, Alta Warshawsky, Eleanore Block, Vincenzo Celli, Arthur Corey, Berenice Holmes, Walter Camryn, Anne Rudolph, Leyah Lucatsky, Ann Port, Grace Cornell, Erika Thimey, Edward Caton, Marian Van Tuyl, Berta Ochsner, Nathan Vizonsky, Vera Mirova, and a dozen more.

And always there was Ruth Page, very much a leader and figuring prominently on the dance scene.

The year 1952 with its few outlets for dancers seems very discouraging in the face of these facts and figures, but actually the amount of dance has not decreased appreciably. Chicago has always had many dance schools. There are as many as ever today and, if anything, enrollments are larger and there are more serious pupils, the kind that study daily.

There is dance activity, but it is on a different basis. Artistic satisfaction is more likely the end result than financial remuneration. The dancer himself must take the initiative and make opportunities to dance. The community has little to offer. Part of the difficulty is due to housing and transportation problems that we do not propose to go into at present. Another problem is the audience itself.

The performing arts in Chicago are suffering from the centralization movement that in the interests of economy shunts all theatrical production to New York or Hollywood. It has strangled our opera, theatre, radio and is now at work on our television shows, acknowledged to have developed a superior and highly individual style. The result in the theatre is that seeing only top drawer stuff that has survived critical opinion in the East and is considered sure-fire enough to tour, audiences are likely to be intolerant of experimental or new works.

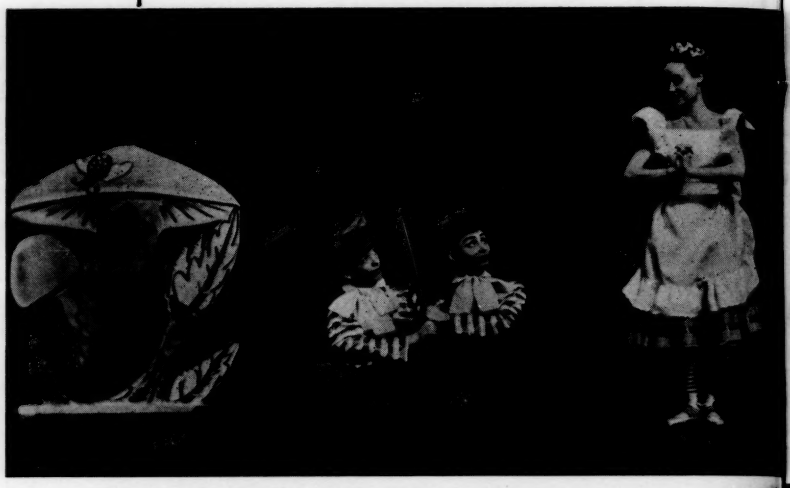
This shows up very much in the dance. Chicago is considered a good dance town. Plenty of attractions are booked for long engagements. We see companies usually in top form. They are most often several weeks from New York where new works and new dancers were broken in. We see novelties set or jelled, flops dropped, new dancers pretty well absorbed and no one yet felled by tour fatigue.

Concert dancers too are often seen at an advantage. We do not get the dozens of debuting artists who learn the hard way in town hall recitals. Those fortunate enough to be booked for tours by astute managements are the cream of the crop who have had the advantage of reworking the stuff they tried out on New York.

Rarely seeing premieres of green works or debutantes

(continued on page 32)

gallery of Chicago dancers



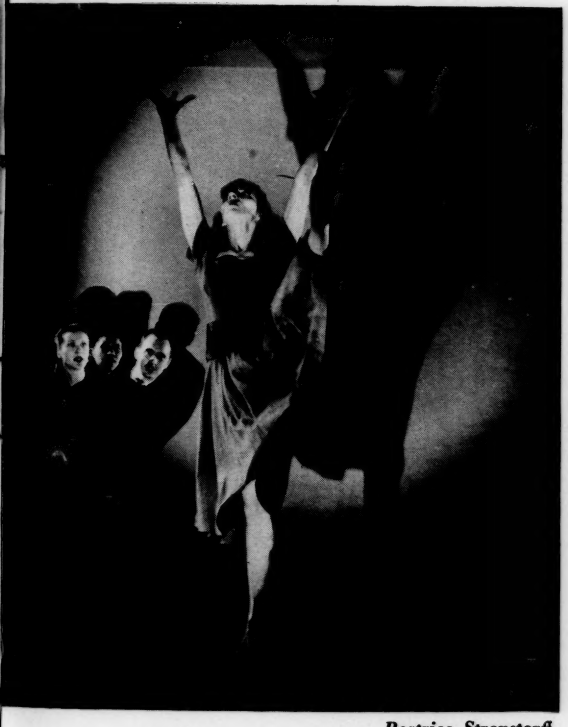
"Alice in Wonderland", as given by the Stone-Camryn Ballet, with Joan Ehemann as Alice, Patrick Heim as Tweedle Dee, and Gildo Di Nunzio as Tweedle Dum.

Belden Starr and Carolyn Blair.

Berenice Holmes and Erik Kristen in Miss Holmes' ballet, "Pandora".

Loretto Rozak's "Krazy Kat", with Sandra Moses, Patrice Korman and Sherrill Petro.

Three leading Chicago dancers often seen in Chicago Ballet Guild productions: Etta Buro, Ann Rhodes, Diane Sperberg.



Beatrice Stronstorff.

The Story Book Theatre, Inc. a company dedicated to entertainments in ballet for children is directed by Madge Friedman, has a large repertory and a large audience. Here are Madge Friedman and Gary Roberts in "Little Miss Muffet".

more tales from . . .

behind the Velvet Curtain

by Ann Barzel

(*Note: In the first part of this story, published in the March, 1952 issue, the author has raised the velvet curtain that separates you, the audience, from the mysterious backstage world of ballet. She continues in the same vein.*)

Part II

• Sometimes dancers work in small groups correcting one another's faults. An experienced dancer will often take a new recruit in hand. For years Danilova has coached young dancers in her company. Last fall we got a kick out of seeing Ballet Russe's little Jeannette Tannan giving a new girl exercises to improve her placement.

Few dancers worry their pretty heads about the ultimate truths, basic tenets and technical theories of ballet, but recently, with curtain time just seconds away, we heard Igor Youskevitch and Jean Babilee having a heated and scientific discussion re the proper preparation for *pirouette en dehors,* with many pirouettes to illustrate, including several Ballet Theatre bystanders dragged in as guinea pigs.

If supernumeraries or extras are used in a ballet, the stage manager or regisseur takes them through their paces before the first curtain. It is a boring business for the regisseur who has to go through the same instructions in each town. Often he doesn't realize that what is clear to him from many tellings is very confusing to the extra people who are more nervous than the ballerina. Especially amusing is the horde in street clothes following the regisseur through the murderous gestures of the final slaughter in *Scheherazade.*

Little Clara, the child walk-on in the 2nd act of *Nutcracker* is often a before-curtain problem. The local management usually gets the child of a prominent professional person over whom a big fuss is made. The little girl is pretty confused about what is expected of her and has been known to refuse to cooperate.

Five minutes before the curtain goes up, all dancers in the next ballet must assemble on stage. This is the time when the ballerina tries once more the precarious lift and a few pirouettes with her partner. Every girl who can find an obliging male nearby does a few finger turns. The conductor is cornered by a principal who sings the tempo the way she wants it.

Dollars to doughnuts, there will be an assistant ballet master hurriedly teaching a new position to a vigorously nodding youngster. With colds, muscles, tendons and all that to contend with, it is a rare performance without a last minute replacement. In spite of the eternal complaints about "ragged" corps de ballet, the truth is most corps de ballet dancers are good dancers, more likely to dance what the choreographer has set than do the everpraised stars who are forever covering up errors, changing steps, etc. No ballet master doubts a corps girl will learn a forty minute ballet in five minutes and she does.

Most dancers are very bright. We once saw Nina Popova, who had just switched companies that afternoon, go on stage to dance Nijinska's Chopin Concerto without one rehearsal (nor ever having seen the ballet). She depended entirely on whispered directions from the girls in the group in which she worked and it was a great performance.

These coached performances are always exciting backstage. Nana Gollner has had to go on in new and unlearned parts a number of times. It is fortunate that dancing is so easy for her, because at least outwardly she did not seem disturbed at not knowing what came next.

There was the first Chicago performance of Eugene Loring's *The Great American Goof.* Gollner danced the lead with prompting from every wing and coaching between each exit and entrance. She did a similar chore in de Basil's Original Ballet Russe in *Choreartium.* In a certain Ballet Theatre premiere she was drafted the last minute for a new role that was not even entirely made. Instead of depending on coaching from the choreographer, she was left entirely to her own devices and did some lovely improvising.

Only people behind the velvet curtain know how much prompting there is on stage. John Kriza once did one of the longest *sotto voce* soliloquies on record. The occasion occurred when the dancer for a sailor role in *Fancy Free* was down with flu and a raging fever, the understudy was limping on crutches and a soldout house was waiting for the Robbins masterpiece. Fernando Alonso donned the sailor suit and with Kriza ever at his side describing the next measure, he turned in a creditable performance.

Going back to those five minutes before the curtain rises, among those present is the blackguard of a director. The director is always a blackguard, a tyrant, an exploiter of young talent. No matter how much money he loses a season, everyone is still overworked and underpaid. One of the prominent "blackguards" puts on a very fatherly act. He pats a few heads and gives a few words of encouragement that no one believes sincere. He even makes a few suggestions just to prove he knows something about the art of ballet. Another director goes around with a distraught air and recognizes nobody in the troupe. Still another big shot hovers over the dancers trying to get them into the mood for the next ballet. He shoos stage hands and other discordant elements off the stage and exhorts the girls and boys to put mundane thoughts aside and think of beautiful things only.

(*continued on page* 36)

cosmo-sileo

serge lido

bookstore in **new york . . .**

Agnes de Mille (seated) signs copies of her recently published book, "Dance to the Piper" at reception given the author and the book by the Kamin Dance Bookshop in New York. Gathered around to greet her are (l. to r.) Iva Withers, Sono Osato, Diana Adams, Carl van Vechten, Antony Tudor and Oliver Smith.

dressing room in **paris . . .**

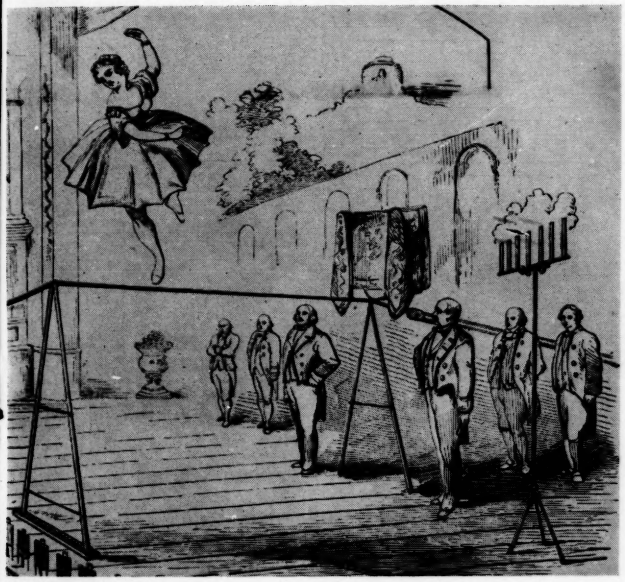
Janine Charrat's dressing room at the Empire Theatre in Paris visited by Milorad Miskovitch, Colette Marchand, Oleg Briansky and Irene Lidova, after a performance of Charrat's new ballet "Reve".

by
lillian moore

they knew the Ropes

two views by 19th century illustrators of the celebrated rope dancer, Mme. Saqui, a contemporary of Taglioni. At the height of her career, Mme. Saqui celebrated the victories of Napoleon by representing entire battles — on the rope.

One of the famous dancing dynasty of Zanfrettas, the beautiful Marietta Zanfretta was noted in the late 19th century as a performer on the rope.



• Defiance of gravity, the desire to leave the confining earth and invade the realm of the air, has always been one of the most challenging features of the spectacular dance.

The ballet dancer approaches it with soaring leaps and entrechats, or delicate balances on the points of the toes. The adagio team invades the air with precarious "lifts" and acrobatic stunts. The rope dancer does it with the aid of a slender and sometimes almost invisible strand of wire, gives his entire performance in mid-air.

Rope dancing, although it cannot claim to date back to the earliest dance forms of primitive man, is certainly as old as the theatre of the Greeks and Romans. At Herculaneum, there is a series of wall paintings depicting rope dances by bacchantes and satyrs, as well as by barefooted performers of more thoroughly human origin. In Rome, strolling rope dancers often appeared in the open air, and enjoyed such popularity that on one occasion, when Terence's poetic drama, the *Hecyra,* was about to be presented word was passed around that some rope dancers had just arrived in the neighborhood and the entire audience deserted the serious theatre, *en masse,* for the more exciting spectacle. The poet Horace, nevertheless, compared the difficulties of the dramatic art with those of rope dancing.

The Romans, with their love of the grandiose, even taught elephants and horses to walk the tightrope. The ropes in question must have been stout and well-secured! It was the Roman Emperor Marcus Aurelius who, after witnessing the death of a child dancer in a fall, ordered that mattresses should be placed under the ropes. Later, nets were used.

Among the wandering bands of players who covered Europe during the middle ages, there were many rope dancers, whose feats have been immortalized in old manuscripts, carvings and paintings. For a time, the Turks were known throughout Europe for their proficiency as rope dancers. Later, it was the audacity of the Italians which kept audiences breathless.

During the reign of Charles V of France, a performer nicknamed *Le Voleur* (a pun on the similarity of the French words for *thief* and *fly*) stretched cords from the spires of the Cathedral of Notre Dame to the nearby Royal Palace and danced across them.

The entrance of Isabel of Bavaria into Paris, after her marriage to King Charles VI, in the 14th century, was celebrated with a remarkable exhibit staged by a rope dancer from Genoa. This enterprising and daring individual had sloping ropes stretched from the towers of Notre Dame to the bridge of St. Michel. Carrying a lighted torch in each hand, he descended from the cathedral towers just at dusk, singing as he walked, and passed directly over the royal procession. On his arrival at the bridge, he turned and reascended the rope, which was now invisible in the gathering darkness. As he reached the spires again, he extinguished both torches, so that the crowd watching below, had the impress that he actually vanished into the air.

Bonnet, in his famous and early "History of the Dance", published in 1724, describes the performance of a Turk whom he saw dancing across the streets of Paris, at a level five stories above the ground.

(*continued on page* 44)

the preservation of the dance in Spain

Castillian village group, from the environs of Toledo.

Valencian group in one of their regional jotas, revealing of a type of dance unique to the Mediterranean shores of Spain.

by faubion bowers

• The richness and volume of Spanish folk dances are unique in Europe. One travels only a few miles from one village to another to find a new variety of dance, costumes, tonalities and rhythms. In areas, such as the South, especially in Andalucia, nearly everyone knows how to dance a little, from infant to venerable elder, and every town has several varieties of its own typical dances. The dances of all Spain have such warmth and artistic quality that even the rompings of mountain villagers have within them the core of art and the potentiality for theatre.

No matter how one wishes to state it, or whatever one's personal feelings in the matter of its present government it is a fact that this government, or its branch, known as the Seccion Feminina, is doing a job of preserving this miracle of dance. No matter what the political colour, they are not unaware of the power of dance, not only on their own, but on the outside world — and to this end, the Seccion Feminina has, among its other departments, one exclusively devoted to the training of village troupes of

photos, courtesy of the seccion feminina, madrid

Ritual procession in Pampelona. This ceremony has a religious connotation.

singers and dancers.

As of December, 1951, there were over 800 fully equipped and trained dance troupes in Spain, practicing and maintaining their repertories. Some of these troupes have periodically travelled abroad to delight and astound foreign audiences; one of these has even appeared in the United States. In 1949, at the peak of tense relations between the U.S.A. and Spain, one of these groups appeared at the Hollywood Bowl, with Jose Iturbi as conductor.

In Spain today, every unmarried woman between the ages of 17 and 37 is urged to volunteer for a three month term of service with the Seccion Feminina. As a reward, the "graduate" receives a certificate (corresponding to the paper showing completion of military service for men) which qualifies her for a passport to travel abroad and also gives her the right to pursue higher studies at school. Among the other tasks assigned to her, is the study of folk art, song and dance.

The work of preserving dance alone is subsidized annually to the tune of a million and a half pesetas (or $400,000.) Out of this sum comes the cost of costumes, musical instruments, inter-provincial or international transportation. The work begins at its local base, in the village, where the best known teachers, or failing such, the elders of the villages are consulted for detail in the reconstruction of dances.

In each of the larger cities of the 50 provinces of Spain, competitions are held annually between village groups. Winners are sent to the provincial capital to compete there against other dance groups from their province. Triumphant troupes from each province are then brought to Madrid where the all-Spain contest takes place. All contests are open to the public and performances take on the character of gala fiesta.

These competitions serve a number of purposes. They preserve dance in the most remote areas. Accompanying music and original instruments are similarly preserved. The dancers themselves are inspired with a desire to know their country better, to travel within it and abroad. This latter is a somewhat peculiar phenomenon in the light of Spain's long historical, and more recently, political isolation.

Part of the job of collecting and preserving the dances is done by the Archives of the Seccion Feminina. In Madrid, at a central pool for documents and library materials, are kept copious descriptions and choreographic notations of folk dances, as well as their scores. At a rough estimate, there are probably about 3,500 different folk dances in Spain. At present, the Archivo has on file approximately 600 folk dances and 2000 songs recorded.

The work of preserving Spain's treasure of dance is only in its initial stage.

Badajoz, in the west of Spain, is strongly influenced by the Portuguese, as shown in the costumes here, although the dance itself is characteristically Spain of the West. This dance is in celebration of the feast day of Santa Lucia.

Spain . . . . .

A fandango from Antequera (Malaga), a dance which reveals its Moorish origins.

movement principles of the superior Ballroom dancer

by albert and josephine butler

Note:
The third of a series of three articles illustrating the technic of the superior dancer as opposed to the movement style of the mediocre dancer.

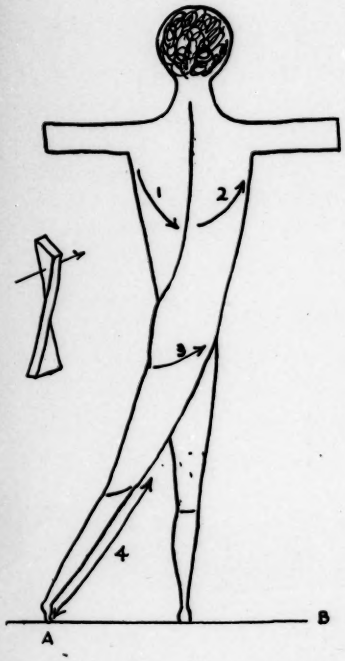


Figure VI

To execute the ¼ left turn as shown in Figure VI, the dancer started with feet together at A, weight on right foot, and facing on Line of Direction AB. As the body sways forward toward B, the body torsion takes effect as shown by the four arrowed action lines. # 1 shows a downward and backward muscle pull from under the left shoulder to the spine at the waist and #2 a forward and upward stretch from this central spinal point toward the right shoulder. #3 shows an easy leftward rotation of the hips and #4 the elongation or stretch of the right leg. In moving forward the left leg has rotated outward in the thigh joint with an inward pull of the heel. Upon completion of the step, the upper body has turned 90°, or a ¼ turn—the left foot is under the right shoulder and points in the direction faced by the chest. The Center of Gravity body weight line has now been completely transferred to the left foot in readiness for the next step.

The other three uses of Contrary Body Movement are made by using comparable lines of body action.

Contrary Body Movement

• To the initiated, dancing without Contrary Body Movement is a dull and zestless thing — like an egg without salt.

Along with the timing of body sway, and the completely aligned weight changes (described in the February and March issues), the one other movement technique which distinguishes superior dancing from mediocre dancing is the almost continuing use of varying degrees of Contrary Body Movement.

Turning movements in ballroom dancing are gracefully and efficiently made through the proper use of Contrary Body Movement. Smooth, effortless continuity in the weaving and steering necessary in social dancing takes place when a twisting action at the waist is used to initiate or check forward or backward turning movement.

The overall effect in making either a forward or backward turning step is to bring the moving foot in under the opposite shoulder. In the matter of time, this twist action takes place as the step is taken, not afterwards.

These are the four ways in which Contrary Body Movement is used:

1. *Weight on Right Foot.* Body moves forward turning left. With outward rotation, the left leg brushes forward close to the right leg, finishing under the right shoulder. Left foot points in the direction faced by the chest.

2. *Weight on Left Foot.* Body moves backward turning left. With inward rotation, the right leg brushes backward close to the left leg, finishing under the left shoulder. Right foot points in the direction faced by the chest.

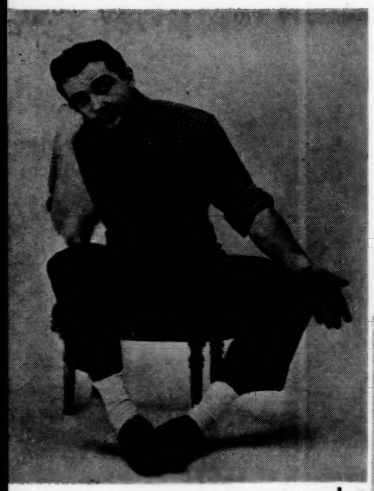
3. *Weight on Left Foot.* Body moves forward turning right. With outward rotation, the right leg brushes forward, close to the left leg, finishing under the left shoulder. Right foot points in the direction faced by the chest.

4. *Weight on Right Foot.* Body moves backward turning right. With inward rotation, the left leg brushes backward close to the right leg, finishing under the right shoulder. Left foot points in the direction faced by the chest.

"Lucky Bill and the Greenie"

a tap dance for two

by roye dodge



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"Bill" of the story is illustrated by BILL CALLAHAN, currently leading dancer in the musical, "Top Banana".

• Who is Lucky Bill? He is anybody, living in any town, U.S.A. He is a ripe 16 years old — and is always feeling sorry for himself. You know him.

Our Bill, as Roye Dodge, the choreographer of this dance, sees him, is *lucky*. Well, he meets his luck in the form of a Greenie sitting on the branch of a tree in his backyard (front yard will do also).

What's a Greenie? That anybody this time of our age should ask, astonishes us no end. A greenie is a brownie, only he is green, for reasons of his own. A greenie is a combination brownie, leprechaun, magic troll and just plain common sense dehydrated to two foot-high.

He tells Bill *how* to get lucky. (Have a look at Dave Ringle's ringing verse, elsewhere on this page — that's the rest of the story).

NOTE TO TEACHERS about the staging of "Lucky Bill":

Bill can be danced by an average, intermediate tap student, age 14-17. His costume is strictly informal, like Mr. Callahan's, in these photographs.

The Greenie can be danced by any child, girl OR boy, age 7-10, depending on the child's ability to follow the pantomime.

Sheet music of "Lucky Bill and the Greenie" can be purchased from Selva-Ringle Co. music at 1607 Broadway, New York City at $ .40 the copy, plus postage.

VERSE of "Lucky Bill and the Greenie"

1st theme

Why do I keep feeling this way?
I'm so downhearted that
I don't really know what to say.
I wonder if I'll ever find
That little thing called peace of mind.
Wish those blues would let me be
If only I could find a remedy.

(Here Bill trips over a stump, and falls flat on his face. Overhead he hears the sound of mocking laughter. He looks up and sees the Greenie on a branch.)

2nd theme

I'm a little Greenie you can see
(descends from branch)
Full of glee, yes sirree.
Just a little teenie weenie lad
Always glad, never sad.
I can bring you happiness today
Right away, come what may.
All you have to do is say
That you believe in me.

(Here Bill gets up from ground, and joins hands with the Greenie).

Ev'ry trouble like a bubble
Will be disappearing in the air.
You can't borrow any sorrow and
You'll never have a single care.
Just say "Eeenie meenie minee mo"
Smile and go "Ho Ho Ho"
Keep a little teenie weenie greenie
In your heart.

(Greenie lets go of Bill's hand, and Bill takes up solo at this point, while Greenie makes an exit, to return for the last few bars of 3rd theme, and exits with Bill.)

illustrations by doug anderson

photos by stanley mcdonald

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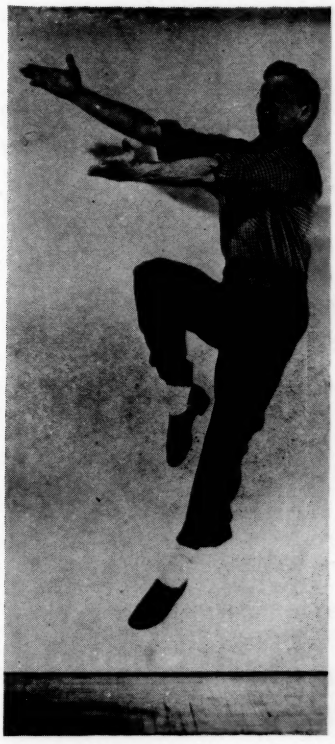

3rd theme
Sing out, let it ring out
Let it bring out ev'ry day
All the fun and laughter
You've been after —
It's a wonderful way!
Give out with a new shout
Let it spread out day by day
And you'll find that way inside
You're sayin' It's a wonderful way!
It's foolish to be mulish and
Go round with a frown

Why don't you stop fumin' and
Be human — and you will find out
All folks, whether small folks,
Whether tall folks, are O. K.
Just be glad to meet them,
Smile and greet them
It's a wonderful way!
(Bill and Greenie exit together).

Used by permission of the publisher, Dave Ringle, 1607 *Broadway, New York City,* 19

Setting: Either a realistic country backyard, with a tree in evidence or a bare stage with a scrim screen, which lifts on Bill's fall, to reveal the Greenie seated on the branch of a tree).

Part I

2 meas. intro, moaning chords to set mood. *Dancer either enters from wings, or is discovered seated on stool stage center, looking morose. He rises and moves despondently, hands clasped behind bk, head down* (verse may be sung by accompanist in the wings or the pit).

Step 1 (8 measures)

• Face R, traveling &) step R, 1) step L, 2) brush R fwd, 3) step R fwd, 4) brush L fwd, 5) step L fwd, 6) brush R fwd, &) step R, 7) step L (feet apart), 8) bend knees and turn on toes to face L. Bring R hand in a fist to side of face, elbow lifted.

(1-4) Hold pos. and rock bk and fwd on each count, turning knees to R,L.

(5-6) Step R into single R turn. L leg lifted in 2nd pos. hands outstretched and clasped in frt.

(7) Step L fwd (turn complete). Remain standing on both feet (apart).

(8) Open arms wide.

(*Continued on page* 40)

The GREENIE'S Costume:

The following, for a child (girl OR boy), age 7 to 10, has been suggested by noted designer Gwen, of DAZIAN's of New York City, and teachers desiring further help, may contact her directly.

•

Use ballet slippers dyed the same colour as tights and tunic (taps are attached to the sole).

Use white tights dyed the same colour as the tunic.

The tunic requires 2½ yds of duveteen in light green, and is belted.

Both tunic and tights are decorated with appliques of leaves, flowers, even vegetables cut out from a yard of chintz or other floral or novelty fabric.

The hat is optional. It can be either a stocking hat or a cap. It is decorated with a little dangling horseshoe, or a sprig of flower or a vegetable.

Hollywood Turtle Neck Leotard
Made with cap sleeve that gives a flattering, broader shoulder and slender hip line. Long zipper in back, elastic in legs. May be had in long sleeves also.

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young dancer section

Svetlana Beriosova, eighteen year old prima ballerina of the Sadler's Wells Theatre Ballet, in the title role of Coppelia.

At every stop on the nation-wide tour of the Sadler's Wells Theatre Ballet, ballet enthusiasts came back-stage to express their admiration. In Atlanta, Georgia, Svetlana Beriosova, having just completed a performance in Swan Lake, receives the compliments of youthful balletomanes Tina Robinson, Julianne Chambers and Betsy Boyd.

Svetlana Beriosova

returns to new york

by walter e. owen

• The Sadler's Wells Theatre Ballet is currently closing its American tour with a short season in New York and at last New Yorkers will have an opportunity to see Svetlana Beriosova perform. Although she was trained in this city, she has never danced on any of its stages. However, her shadow falls before her because, for years, all manner of tales have floated about among dance enthusiasts concerning her fabulous ability, her incredible "line", her elegance and distinction. The dance world here awaits the reality with excitement.

Svetlana, now eighteen, has breathed ballet all her life. She was born in Lithuania, but came to New York when she was a child. Her parents were both dancers and her father, Nicholas Beriosoff, was her first teacher. He taught in the strictest Russian classic tradition and when she was eight brought her to the 57th St. studio of Anatole Vilzak, former Diaghilev dancer, to continue her training. The indecision about her future was easily cleared, — she was to be a dancer.

As the years went by and she grew into her teens, talk of her brilliant technique and perfect "line" began to circulate and people would go to watch a Vilzak class just to see Svetlana dance. Ballet students are the severest critics of all, but her classmates praised her continuously and contributed to the legend that still persists. To this day they swear that not only can she do the famed thirty-two fouettes on the traditional dime, but she could just as well do twice as many.

Her first public appearance was as guest star with the Ottawa Classic Ballet, where she did a pas de deux with Nicholas Polajenko.

Her second appearance, at the age of fourteen was with the Marquis de Cuevas' Grand Ballet, where she went to join her father, who was in the company. She was signed as its baby ballerina. While in Paris with the ballet she took private lessons from Olga Preobrajenska. But after only a few months she was drafted into the Metropolitan Ballet in London as prima ballerina. Swan Queen was in her classic repertoire, and in modern ballets, her work in John Taras' Design for Strings (currently in the repertoire of Ballet Theatre) won her especial attention.

When the Metropolitan Ballet collapsed in 1949 she returned to America for rest and study. Both Ballet Russe de Monte Carlo and Ballet Theatre were negotiating for her services (the latter had even decided to Americanize her name to Susan Birch) when the offer came to join Sadler's Wells Theatre Ballet. She became the first "foreigner" to join this company. She and Eileen Fifield are currently its leading ballerinas.

In addition to the traditional classic roles of Swan Queen, and Snow Queen in The Nutcracker, she dances modern roles in numerous ballets, including, The Prospect Before Us, Assembly Ball, and Pastorale. Because Svetlana is shy and very serious she was an unexpected delight when she revealed talents as a comedienne in the new three-act production of Coppelia.

Throughout the country this lovely young cosmopolite in the English company has been creating new legends for those who have already seen her. As this goes to press, she will be dancing on home ground, before an audience that reveres her without having seen her, and we know she'll turn the shadow into exquisite substance.

Congratulations to the **WINNERS** of the **WHAT DANCE IS IT?** contest

1st PRIZES (autographed copy of Student Dance by Regina Woody)

Roberta Klakowitz, 15
Los Altos, Calif.
pupil of Merriam Lanova,
San Francisco

Kaye Willmett, 14
Silver Springs, Md.
pupil of Hoffman Studios,
Washington, D. C.

Belle Winnie Stein, 10½
Bronx, N. Y.
pupil of School of Dance
Arts, N. Y. C.

(2nd PRIZES (Souvenir Program of the Sadler's Wells Ballet Company)

Valerie Abramson, 15
Inwood, L. I.
School of Dance Arts,
Inwood, L. I.

Betsy Boyd, 12
Atlanta, Georgia
Atlanta School of Ballet

Deanna Dickert, 15
Seattle, Washington
Ruth Doherty School,
Seattle

Beatrice Goldner, 15
Long Island City, N. Y.
School of American Ballet,
N. Y. C.

Arlene Parmentier, 15
Upper Darby, Pa.
Jeanette Amyl, Littlefields,
Phila.

Shirley Scheer, 15
Mankato, Minnesota
YWCA, Mankato

Mary Hebert, 12
Balboa, Canal Zone
Nat'l School of Ballet,
Panama City

Patricia Dowling, 14
Ponca City, Oklahoma
Oklahoma City School
of Dance

Winkie Takahashi, 15
Los Angeles, Calif.
Sylvia Stanton Studio,
Los Angeles

Miriam Teitelbaum, 15
New York City
School of American Ballet
N. Y. C.

• We thank you for the many eager responses from all over. It's been a surprise to get so many correct answers to the not-so-easy pictures. Frankly, we underestimated you. We didn't think you'd do as well as you have. In the May issue we shall present the Honorable Mention list of all contestants who were 100% correct in their answers.

Your comments about the Young Dancer Section were good, and keen. Many of you wrote of the feeling of community you enjoy in seeing pictures of other students: of the informative profiles; interesting stories and helpful dance instruction. And, everybody seems to like the contests. We are planning more of all these features, plus many gay surprises. Our readers are becoming more, monthly, and we think that if each Young Dancer reader would add at least one new regular reader to our ranks, we could really hold hands in a ring around the country.

1 *Afternoon of a Faun*

2 *Swan Lake*

3 *Scheherazade*

4 *Amorous Adventure*

5 *Les Sylphides*

6 *An American in Paris*

7 *Fancy Free*

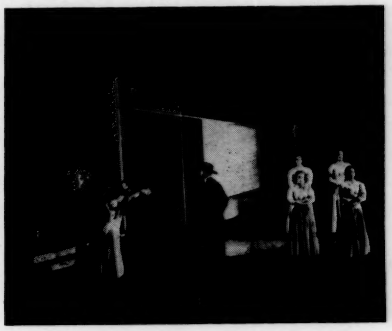
8 *Aurora's Wedding (or Sleeping Beauty)*

9 *Pineapple Poll*

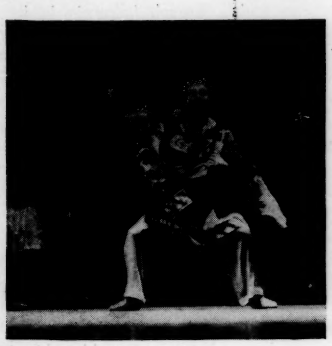
10 *Giselle*

11 *Rodeo*

12 *Pas de Quatre*



13 *Appalachian Spring*



14 *The Nutcracker*

15 *"Oklahoma!"*

16 *Down To Earth*

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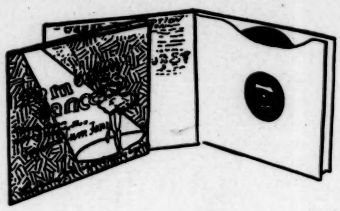

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Chicago . . .

(*continued from page* 11)

feeling their way, our audience tends to be too harsh with home talent which, even when it is first rate, can't look as polished on a one-performance deal as dancers who have done the same dance or ballet several dozen times.

If, as in smaller towns, we had only occasional big-time ballet our own people would have a chance. But there is a continual bombardment of long engagements by companies and frequent presentations of big concert names.

With only the several night clubs and occasional television work as paying jobs, young dancers with professional careers in mind trickle to New York. A few try to break into musicals here, where occasionally they are accepted as replacements in Broadway produced shows. However, the narrowness of the choreographer sitting comfortably in New York usually demands that rather than take excellent material on the road they would rather send "dancers from New York."

Dancers who stay in town make their living by teaching and find their artistic outlet in choreographing. The result is a great deal of small-circle activity with every teacher a "Sunday choreographer", working months with student dancers on a program which has one performance. No matter how excellent the work it has the "green" quality of a first time.

In this sea of Sunday dancing there are many active volcanoes. Foremost is Ruth Page, who never stops working. There is always something in the offing, many irons in the fire and plans not only for tomorrow but for next year and some indefinite future. Miss Page does not work for any definite program. She has any number of ideas and works on them with any available dancers just to see them in dance form. A ballet already performed does not interest her any more and she starts work on the next. Right now she has a dozen plans. There is The *Triumph of Chastity* with a score by Ibert waiting for designs by Raoul Dufy, *Soirée de Boston* with turn of century music arranged by Dorati and a salon party ballet that will include Isadora Duncan and a French ballernia in its scenario has been discussed for a while. A ballet based on *Traviata*, or one with a biblical heroine may be done any day. *The Gold Standard*, the original of the Champ's Elysees' Impromptu au Bois may be redone with the original Nicholas Remisoff designs and new choreography made jointly by Bentley Stone and Ruth Page.

Miss Page has been active on a larger stage than her middle-western home. She is really a world commuter, but most of her work stems from the home town. *Revenge*, the Il Trovatore ballet which triumphed in Paris, was made on Chicago dancers and given one performance here. No one outside dance circles paid much attention until now, when

it is being sought by several companies.

Ruth Page is very venturesome and is interested in novelty. She is interested in new music and art and has introduced or commissioned a number of new compositions by Milhaud, Ibert, Jerome Moross, Copland and has used decor by Noguchi, Clavé and too often, Nicholas Remisoff.

Besides her independent activities Ruth Page together with Bentley Stone directs the Page-Stone Ballet, a flexible organization whose major chore is an annual tour of middlewestern and southern college towns. Miss Page and Mr. Stone are the principal dancers. The repertoire is made up of collaborations by the two directors or solo ventures. The recent tours have included Reunion (Aborn) by Stone, Harlequinade (Casella) by Page, Beauty and the Beast (Tschaikovsky) Page, Les Enfants Perdus (Ravel) by Stone.

The Stone-Camryn Ballet stems entirely from the school operated jointly by Bentley Stone and Walter Camryn. Performances have been limited to the city, but there is a tour with a small unit or professional pupils slated for next fall. Mr. Stone, who is one of the great technicians of our era, leans toward making classical ballets, often with intellectualized content. His solos are light and often satiric. Camryn delved into American folk themes long before more publicized choreographers took up the American hue and cry. Some of his works are Thunder in the Hills, Dr. Eli Duff's Snake Root, The Daring Young Man and Alice in Wonderland.

Among the most talented teacher-choreographers is Charles Bockman. His professional career (last seen in Song of Norway) was cut short by multiple sclerosis, but his handicap seems to have endowed him with a compensating sixth sense, a feeling for movement. His ballets are classical in form and distinguished for excellent patterns. Divertimento, done last year to the same Mozart score Balanchine is using for his new Divertissement Classique, was one of his finest works.

Most persistent of choreographer-teachers is Berenice Holmes who in the last 15 years has produced over twenty ballets for her pupil group, variously titled as the Berenice Holmes Ballet or the Palette Ballet. Her work at best is distinguished for its inventiveness.

Miss Holmes' assistant teacher, Romola James, has made several promising ballets, the most interesting being The Unmatched Gloves, a piece about miscegenation with a score by Neal Kayan, most prolific and talented dance composer and accompanist.

Teacher Edna McRae rarely presents her pupils in independent programs, but she does have them take part in various organization's projects. In recent years she has had her advanced pupils dancing Les Sylphides and interludes in locally produced operas and operettas.

Another ballet master for local opera projects is teacher John Petri, whose character work is particularly good.

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Beldon Starr. He heads a group titled the Chicago Dance Theatre that appears several times a year in ambitious programs for which choreography, costumes and often music are made by Mr. Starr. These performances are not without bright spots. The greatest fault is the amateurism inevitably following on so much hastily prepared material.

Loretto Rozak not only teaches but has a group performing her Polish dances all over town. This month she was choreographer for John Alden Carpenter's Krazy Kat produced by the Chicago Park Board.

Teacher Mary Vandas has a small concert group for whom she has choreographed a repertoire that they dance for women's clubs etc.

Modern dance teacher Beatrice Stronstorff is always working on new pieces. Her latest are The Mandarin to music by Neal Kayan and a long work based on The Scarlet Letter.

Sybil Shearer teaches in the city and suburbs. Her present project is a new house and studio-theatre on which most of her pupils have been wielding hammer and paint brush. And if that is not a personal enough tie-up, the head carpenter got so interested in dancing that he has begun to study and shows considerable talent.

Sadler's Wells' Richard Ellis who is getting established here lists choreography among his future plans, and Gary Roberts who teaches in Rockford but lives in town has some elaborate production ideas.

The Katherine Dunham and Talley Beatty groups are not the only Negro groups stemming from this town. At present there are three resident groups. Most active is the troupe directed by teacher Jimmy Payne. Their primitive work is exceptionally good, much better in fact than anything this writer has seen in the field. Carmencita Romero and Katherine Flowers teach and direct groups who do modern as well as ethnic dances.

A purely middlewestern dance activity is the "Fair Show". It is a rather catholic exhibition in which many of our young people get their first taste of professionalism as they make one week stands at the various state fairs. Margot Koche and Jeanette Noel are the teachers most concerned with this branch of show business and dance director Dorothy Hild is also responsible for a number of units organized here.

Vela Monoya and Jose Castro are the most prominent Spanish dancers. Mr. Castro teaches and has group performances including Spanish and Latin-American folk dances. Oriental dancing has been the stronghold of dancer-teacher-choreographer Vera Mirova although there are performances by Vashi and Veena now resident here and Devi Dja who has been here for most of the past decade.

A group that should be heard from on a larger scale soon is Story Book Theatre. It is a cooperative dance company led by Madge Friedman with an extensive repertory of children's ballets, well-costumed and cleverly presented. They have given numerous perform-

ances in the vicinity, but are so ideally suited for regular television work that we miss our guess if they don't get tapped for that very soon.

These individual efforts on varying artistic levels all have the merit of being definite accomplishments. Dance is a theatrical art and cannot live in the studio alone. It is true these are often very narrow projects and sometimes have little more to recommend them than "good experience". (Dancers are always getting "good experience" and "publicity" until they are too old to make the living for which they were getting the "good experience" and "publicity").

There have been a number of attempts at establishing something with a wider base than a school. These have always fallen by the way, inevitable victims of individual jealousies and differences. Oldest effort is now in its third year and that is the Ballet Guild of Chicago. So far it has presented works by Charles Bockman, Romola James, Etta Buro, Loretto Rozak, Ruth Page, Bentley Stone, Walter Camryn and has had participating dancers from a number of schools plus the few professionals tied up in the uninspiring night club and television chores around town.

Another dance organization in Chicago is the Chicago Dance Council now in its sixteenth year. Its early years were marked by dabbling in many dance channels, but in the last ten years it has had as its major interest educational dance with meetings of an audience participation type at which teaching material suitable for physical education departments is presented. The Council has also helped present a number of prominent national figures such as Jose Limón. The current chairman of the Chicago Dance Council is Grace Peterson whose personal wide interest is reflected in the wider range of subjects featured at recent meetings.

The largest dance organization centered in Chicago is the Chicago National Association of Dancing Masters whose seven hundred and more members come from every part of the country. Its work is not particularly geared to the city except inasmuch as Principal of Work Elisa Stigler, who is very much aware of what goes on everywhere in the dance and knows who is available in town, always enlivens meetings with interesting features. President Edna Christensen is more concerned with educational problems than are most organization officials. An interesting sidelight is that Miss Christensen is an authority on American Indian dancing.

The center of a great deal of casual dance activity is the Ballet Bookshop, presided over by Edna Lucile Baum, a veritable Sears Roebuck of the Dance who has sold mail-order dance for years. If we only had time and space we could tell you of earlier mail order dance projects located here with the most unlikely people (like a prominent novelist) getting in the act.

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teaching and production activities covered three decades, and whose influence is now felt all over the country.

These are just a few facets of Chicago's dance life. It is incomplete without mentioning such integral fixtures as dance photographer Maurice Seymour, TV director Joan Woodruff, dancer-poet Mark Turbyfill, world traveler Gladys Hight, manager Herb Carlin. Our dance-shoe men are not just public servants. They take a personal interest and play a big part and dancing wouldn't be the same without Sam Kling, Leo Harris, Lou Medoff, Ernest Raphael and Jack Hoffert. Come to think of it we haven't even mentioned our dancers or scores of teachers in the city or our leading balletomanes or the University of Chicago's peppy Knights of the Ballet.

As we start to enumerate the omissions we realize more than ever that even if it isn't a living, there is an awful lot of dance going on in this town.

behind the velvet curtain

(*continued from page* 14)

The only one impressed with this routine was Little Susie of the low IQ. "You know," said she, "Mr. X is right. I can dance much prettier when I don't have anything in my mind." Another director used to give five minute pep talks about "projecting" to the last row in the gallery! Fortunately dancers pay little attention to such hocus pocus.

Much more important than the directorate are the stagehands who in the five minutes before curtain time, sweep the stage clean of the last shower of bobby pins and sprinkle it with rosin. If it is a theatre not accustomed to ballet, these bright boys may have polished up the floor with wax and the hour before curtain time is spent arguing and rubbing rosin into the stage.

A wardrobe woman or two is around to take a stitch here or there and to snip the everlasting threads that dangle from tarletan tutus.

There are loads of "technical" people around, but they rush about bumping into one another and are not particularly noteworthy except in the New York City Ballet, where light-designer Jean Rosenthal and her girl assistants have special importance.

A few dancers arrive on stage for the five-minute call empty-handed, but if the ballet is one with several costume changes there are armloads of costumes to deposit on handy chairs, benches, trunks etc. The soloists bring trays with powder, lip-stick, a mirror and comb for quick repairs during the ballet. A very few stars have attained the affluence of having a maid standing by with makeup tray and perhaps tepid tea or a lemon. Frederic Franklin used to add a very British touch with barley-water between dances.

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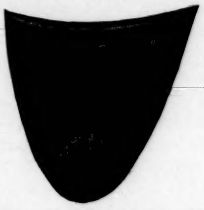

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parations are Nana Gollner's. She arrives on stage with a half dozen odd ballet slippers. These she carefully arranges on a chair in the first wing. At every exit she changes one shoe. Now a hard toed one for pirouettes on the left pointe, now a softer slipper for jumps on the right. The next passage may require a stiffer arch for relevés and so on. Gollner has this routine down to a split second and can change in less than a half-minute. So far she has not missed an entrance.

On tour, infrequently, an audition of the local ballerina, whose adamant teacher got into the directorate's hair, is likely to be given just before curtain time. No matter what the degree of talent the audition is seldom anything but a cruel farce, with the impatient company in costume looking unfriendly and the director too preoccupied to look and often paying attention elsewhere, and the stagehands walking back and forth across the performing area.

When the overture starts and the hum from the other side of the curtain ceases dancers start getting into place. A long overture is most dangerous, for with no reason to hurry the chances of being caught in the wrong spot when the curtain rises is greatest.

The stage directors of the Original Ballet Russe found the interminably long overture to *Scheherazade* most trying. The dancers lying around in oriental abandon naturally got conversational and sometimes too loudly so. The regisseur shushed them every minute on the minute. During one performance in London the kids got so noisy during the overture that Col. de Basil came on stage and gave them quite a lecture on decorum little realizing the curtain had risen behind him and Covent Garden had a new character in the old ballet.

Once in a while the curtain is held. The audience gets restless and there is a scattering of impatient applause, designed to hurry the proceedings. At these times there is a crisis behind the velvet curtain.

In Milwaukee recently it was a major accident to the electric wiring which caused total blackness in the orchestra pit. The musicians could not play the Schumann *Concerto*, the first ballet, without the score. Repairmen could not find the exact trouble. It was suggested to try playing the show with the auditorium fully lighted. Then after a panic-stricken half-hour, a master-mind thought of putting spot lights behind the players at both sides of the orchestra pit and finally the show went on.

A more exasperating curtain wait was for the world-premiere of *Peter and the Wolf* at New York's Center Theater, when Ballet Theatre was a-borning. Viola Essen who was to dance the Bird did not like the costume designed by Lucinda Ballard and had disposed of the reddish tights that went with it. She not only refused to put them on but hid them so effectively they have never been found. While the audience waited a wardrobe woman

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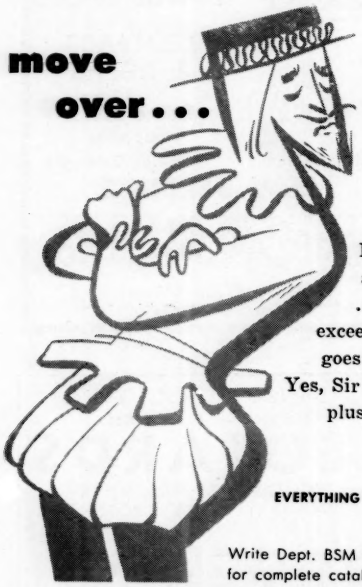

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had to rig up a costume more to the ballerina's taste. Choreographer Bolm and scenic designer Ballard tore around shouting their ballet was sabotaged while one little dancer serenely established the performer's right to be comfortable.

Late or missing stars have caused curtain hold-ups, but once a missing supernumerary was responsible for a curtain wait. There had been a slip-up and there was no super arranged for in Ballet Russe's *Coppelia.* The super in this ballet is the doll who sits in the balcony and is the focus of action in the first act. The no-super night would be just the night the management had decided there had been too many unauthorized visitors in the wings and had not admitted anyone backstage but VIPs and the VIPs were all too old and fat to be *Coppelia.* Then Ballet Master Frederic Franklin spied me minding my own business with camera poised in a special corner. I put up an argument but the short of it was I was the only one in the vicinity who could fit into the junior miss size costume, and while the curtain was held I got into it. I can recommend Dr. Coppelius' balcony as a fine vantage point from which to see the ballet.

Sitting in a theatre watching dancers gesticulating towards the wings, one wonders what friends and lovers loiter beyond the folds of the parted curtain.

Sometimes the performers are yearning toward a void, but not often. Customarily the wings, and the whole backstage area are teeming with life. There are dancers waiting for their cues, regisseur cuing electricians, artists sketching, photographers crouching for low-angle shots, babies, birds, mamas and strangers.

The strangers are rare, but an astute individual with a line can make it. For instance there is one forward female who years ago, in the days when Ballet Russe was Russian, bustled past the doorman with a familiar, "Izdrastvotye" and acted as if she belonged. It must be a good act for it has worked for over a decade, and the woman comes backstage and seats herself comfortably in a wing for each company. Some day the doorman may figure it out that she could not belong to so many companies.

The backstage photographers are of every degree. The biggest pests are those who take 35mm miniatures and bring around the underexposed results to present or sell to the performers. Recently the camera bug has bit the dancers and everyone not in a ballet is likely to be in the wings snapping the working cast. Job Sanders is most expert at this. Nora Kaye tried it for a while. After dancing *Giselle* one night she came around the next to photograph Gollner in the same role. Fernando Alonso, David Blair, Andre Eglevsky are among the best-equipped ballet photographers. Ballerina's husbands Constantine Nepo (Chauviré) and Kurt Neumann (Slavenska) have obtained excellent pictures.

When a dancer first goes into a new and

important role the rest of the company crowds the wings to watch. If the audience does not make the debutante nervous, all her comrades standing and staring at close range should.

The dancers are much more generous in their appreciation of one another's excellencies than is the untutored public. Rosella Hightower was a company favorite long before the public or critics discovered her. Some dancers are died-in-the-wool balletomanes and watch every performance for the sheer enjoyment of their art.

The appearance of a guest artist brings everyone down from the dressing-rooms to take a look. When Maria Tallchief danced with Ballet Theatre or Slavenska with Ballet Russe, the entire companies watched them from the wings.

Chauviré and Massine, both recent guests with Ballet Russe were appreciated by the troupe who took advantage of the opportunity to see these fine artists. On the final night of Chauviré's engagement last year, a good part of the company lined up outside her dressing-room to wish her well and ask for autographs and pictures. A similar episode occurred in connection with Massine, whose presence in the company was recognized as a fine experience by the dancers who were happy to work with him.

The most disliked people in the wings are the self-appointed understudies who dance along with the stars, ostensibly learning a role and showing off what they think is their superior ability. Sometimes it is legitimate to learn a role while it is beng done on stage, and certainly it is economical and smart to take advantage of practicing with the orchestra. However, it must be annoying to a performing ballerina to catch glimpses of half a dozen little squirts going through the paces with her.

Dancers not in the piece being given stand or sit behind the velvet curtain in dressing-gowns or bathrobes. English dancers seem to think the more grimy and year-stained the bathrobe, the more prestige there is for the wearer. One Christmas a generous director presented every girl in a company with identical blue silk robes and the theatre wings looked like the corridors of a uniformed boarding-school.

Sometimes the people in the wings can upset the dancers, especially if a rival ballerina looks on impertinently as her alternate dances an unfamiliar role. Dolin is very good for frayed nerves. We have heard him hissing corrections to undisciplined sylphs, but he is a wise showman and is more likely to praise, enlarging so on the beauty of the ballet girls that even if they aren't, from that moment act as if they are.

Missed cues are not uncommon, but dancers, like all good actors, know how to cover up, and the errors cause more comment backstage than out front. The same is true of accidents which cause behind-the-curtain commotions and last minute substitutions. Substi-

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tutions occur often, but the most impromptu one on record was during a performance of *Swan Lake* when Prince Oleg Tupine felt a bit tired after the pas de deux and asked Job Sanders who was cast as the Prince's friend if he would do the solo variation. Being a real friend and having no time to think it over Sanders just ran out on stage and did it.

In spit of irrelevant talk of lack of discipline in some companies, dancers are invariably self-disciplined and they have a deep respect for their art. It is to their credit that they have regard for the audience who comes to see them. They do not indulge in horseplay or kid serious ballets or disturb the mood of dramatic works. Dancers miming a scene will find fellow artists in receptive attitudes. It is rare that one tampers with a fellow worker's composure.

The only times when kidding is common is between curtain calls. It is natural to relax and let off excess emotion after the absorption and tenseness of a performance. The stars may grimace, simulate attitudes of fatigue and clown a bit. Once in a while a too quickly raised curtain lets the public in on a shadow of this private pantomime.

When the final curtain descends the public hurries down the aisle without a backward look, stageward. It is just as well, for then nothing is happening behind the velvet curtain. The dancers have dashed off to change minutes before the public gets going. In fact in one company the corps in the last ballet often starts taking makeup off at convenient exits along about the middle of the ballet. Some daring souls even sneak off to their dressing rooms to change early and are ready to leave the theatre with the audience. One of these early-departers was once caught short. The finishing ballet was given first and he had escaped the finale so often he no longer knew it.

Lucky Bill and the Greenie

(*continued from page* 27)

1-8, 1-8, REPEAT ALL.

Step 2 (8 measures)

A-1) jump into 5th pos. (L ft. frt), 2) sissonne to R (L knee bent in, L foot thrown slightly fwd), 3) step L acr, R, 4) lift R leg to R side and slide on L to R, 5) Step R, &) step L, 6) Step R (ft. apart) arms outstretched. Keeping ft. in place, 7) turn to L side, touching R knee to floor, 8) turn to R side touching L knee to floor.

B-1) pause, &) step L to L (hands clasped behind, 2) step R to L, 3) step L to L, 4) draw R to L, 5) step L to L, 6) draw R to L, &) turn on R, making ½ turn to face

upstage (arms outstretched), 7) tap L ft. out in 2nd pos (no wt), &) complete turn on R to face frt (arms in), 8) step L into 2nd pos. wt on both ft., arms outstretched.

1-8) Repeat A, 1) pause, &) step L to L, 2) step R acr L, 3) step L to L, keeping feet apart, bending R knee in, but do not touch floor, 4) twist and bend L knee in 5) slip into sitting pos. on floor by sliding L leg under R, 6) roll over into prone pos. face down, as music indicates crash, 7-8) hold position.

Part 2 — Greenie's Dance

(Spotlight falls on Greenie, where he is sitting, so far unseen, on branch of tree.)

Greenie jumps off branch to floor of stage as laughing chords in music indicate his laugh, and

A-&1) brush step R acr L, &) step L to L, 2) step R acr L, &3) brush step L to L, &4) Shuffle R, &5) ball change R, L, 6) slide on L to R, kicking R to R side with knee lifted, 7) step R to R, 8) step L.

B-&) slide on L to R (R lifted), 1) step R, &) Slide on R to L (L lifted), 2) Step L, 3) jump on both feet, 4) jump in air (knees bent and turned out), 5) land on both feet, 6) jump in air as before, 7) land as before, 8) pause.

1-8) Repeat A.

Break: 1-2) Slap hands on thighs 2 times, 3) clap hands together, 4) shake R index finger fwd 1 time, 5) shake L index finger fwd 1 time, 6) thrust R shoulder fwd, 7) thrust L shoulder fwd, 8) peck head fwd to look at Bill and at the same time, place hands on bent knees, elbows sticking out.

Step 2 (8 Measures)

1) Holding pos. and looking at Bill, rock on toes and drop heels, 2) pause, 3) rock and drop heels, 4) pause, 5-8) stand up and throw hands and head back to laugh, bouncing on heels with each count, &) step R bk, 1) step L acr R, 2) step R to R, 3) step L acr R, 4) Brush R fwd, 5) Hop L, 6) Jump to R, ft, &7) shuffle L, &) hop R, 8) hit L toe in bk, &) jump to L, 1) place R toe on point acr L (R knee out) &) jump to R, 2) place L toe on point close behind R, &3&4) Repeat jump, toe (L, R), &5) brush step L twd Bill, as Bill sits up watching Greenie), 8) pause.

&1)Flap R to R, 2) pause, &3) flap L, closing to R; motion to Bill to follow, 4) pause.

(Greenie is indicating to Bill that he wants him to join him in the dance.)

&) jump to R ft, 5&) shuffle L, a) jump to

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L ft, 6&) shuffle R, a) jump to R ft, 7) step to L (draw R thumb up, hitchhiking style), 8) pause.

(Music tacit for 2 meas. *Greenie dances the 2 meas., while Bill gets up to join him.*)
(Greenie's tacit step)

1) jump to L ft, &2) shuffle R, &3) ball change R,L, 4) jump fwd on R (flat), 5-8) REPEAT.

Part 3 — Duo, Bill and Greenie

Step 1 (8 measures)

&) Hop R, a) flap L, a2) flap R, &3) shuffle L, &4) ball change L,R, &) Hop R, 5&) shuffle L, a) hop R, 6) Step L acr R, &) hop L, 7&) shuffle R, a) Hop L, 8) Step R acr L.

1-8) REPEAT all 2 times more.

Break: &) Hop R, 1&) shuffle L, a) Hop R, 2) step L acr R, &) brush R diag fwd, 3) Hop L, &) brush R bk, 4) Hop L, 5) step R behind L, 6) step L behind R picking knee up high &) jump onto R to R side, 7) step L acr R (counts &7 done as pas de chat), 8) step R to R.

Step 2 (8 measures)

1) step L bk facing R, &) brush R bk, 2) hop L, &) step R bk, 3) step L in place, 4&a) shuffle step R, 5) step 1 fwd, 6) swing R leg fwd, 7) turn L on L to face R, leaving R leg extended bk, 8) swing R leg fwd as before, 1-3) walk fwd R,L,R (to stage L) &) turn L on R to face Stage R, 4) step L fwd, 5&) shuffle R, a6) ball change, R, L, 7) step R to face frt, leaning to R with stiff knees, L leg lifted slightly, 8) pause.

(*Greenie stands still for 2 meas. while Bill dances alone.*)

BILL dances: &) jump onto L ft, 1&) shuffle R, a) hop L, 2) step R acr L, &) heel R, 3) step L to L, &) brush bk R, a) heel L, 4) step R, &) hop R, 5&) shuffle L, a) jump to L ft, 6&) shuffle R, a) jump to R ft, 7&) shuffle L, a) step L, 8) step R (hook thumbs under arms to show growing confidence).

(*Now Bill pauses onstage while Greenie dances next 2 meas.*)

GREENIE dances: &1) flap R to R, 2) pause, &3) flap L to R ft, 4) pause, &) jump to R ft, 5&) shuffle L, a) jump to L, 6&) shuffle R, a) jump to R, 7) step L, 8) open both arms to Bill, meaning "You take it from here."

Part 4 — Bill's solo

(tempo 2/4, count 2 to one meas.)

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4 meas. intro, travels Bill to stage center.
1) step L to L, 2) step R acr L, 3) step L to L, 4) step R behind L, 5-8) REPEAT.
Step 1 (16 measures)

A-1) hop L, a&) shuffle R, a) hop L, 2) step R acr L, &) heel R, 3) step L, &) brush bk R, 4) step R bk, &) step L fwd, 5) brush R to R, &) jump to R ft, 6) step L behind R, &) step R fwd, 7) brush L to L, &) jump to L ft, 8) step R behind L, &) step L fwd.

B-1) step R, &) brush bk L, a) hop R, 2) step L behind R, &) step R fwd, 3) jump onto L ft, a&) shuffle R, a4) ball change R,L, &) step R, 5) step L to L, &) brush bk R, a) hop L, 6) step R behind L, &) step L to L, 7) brush bk R, a) hop L, &) step R behind L, 8) step fwd, 1-8) REPEAT A.

Break: 1) jump onto R ft, &a) shuffle L, a) hop R, 2) step L, &) step R, 3) brush L fwd. & a4) jump into cramp roll in 5th pos. L ft in frt., 5) jump fwd R (flat, &), step L bk, 6) drop L heel, &) step R behind L, 7) step L into 5th pos. in frt, 8) changement.

Step 2 (16 measures)

A-1) step R to R, &) heel R, 2) step L behind R, &) step R to R, 3) heel R, &) step L behind R, 4) step R to R, &) step L to L, 5a&a) double pullbacks, 6) step R fwd, 7) step L into R pirouette, 8) step R (turn complete).

B-1) step L, &) brush bk R, 2) hop L, &) step R, 3) step L, &) heel L, 4) Step R, 5) step L (start R turn), &) brush bk R, 6) step R bk, &) step L fwd (turn complete). 1-8) REPEAT A.

Break: Travel bk. 1) step L bk, &) brush bk R, 2) hop L, &) step R bk, 3) step L acr R, &) heel L, 4) step R bk, &) brush L bk, a) Heel R, 5) step L bk, &) brush R bk, a) heel L, 6) step R acr L, &) brush L bk, a) heel R, 7) step L bk, &) brush R bk, a) heel L, 8) step R bk.

Step 3 (16 measures)

A-Travel fwd. with A.
&aa1) jump into cramp roll, &) step R to R, 2) Step L in place, &) heel L, 3) step R acr L, &) heel R, 4) step L to L, *&) heel L, 5&) shuffle R, a) heel L, 6) step R acr L, &) heel R, 7&) shuffle L, a) heel R, 8) step L acr R.
1-8 REPEAT from *, 2 times more.

B-&) heel L, 1&) riff R fwd, a) heel L, 2) step R in place, &) heel R, 3) hit L toe in bk. &) heel R, 4) step L beside R, &aa5-8) REPEAT A to *.

1-8 REPEAT B.

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Step 4 (16 measures)

&) hop 1, al) flap R, &) step L, 2) brush R fwd, &) hop L, 3) step R acr L, &) heel R, 4) step L to L, &) brush bk R into 4 turn, 5) hop L, &) hit R toe in bk, 6) hop L, &) hit R toe in bk, 7) hop L, &) Step R, 8) step L (make one or two turns on counts 5-8).

1-8 REPEAT ALL.

1-4) Repeat 1-4, 5) sissonne to L, &) land on L, 6) step R closing to L ft. &) sissonne to R, 7) land on R, &) step L, closing to R ft, 8) step R, &) step L, 1) sissonne to L, &) land on L, 2) step R closing to L ft, &) sissonne to R, 3) land on R, &) step L closing to R ft, 7) step R, &) step L, 5-7 *turn and walk to Greenie with large steps*, R,L, R, 8) *with R arm motion Greenie to follow.*

•

Exit together on laughing chords, with large walking steps, Greenie close behind Bill, both heads thrown back, arms swinging in unison and laughing.

they knew the ropes

(*Continued from page* 17)

There were skillful and celebrated English rope dancers, too. Jacob Hall, popular under Charles II, was so handsome that he nearly won the heart of the lovely Miss Castlemain, who was a favorite of the King himself, and who later became the Duchess of Cleveland. Another Englishman brought disgrace upon himself when, during a performance at the Fair of Troyes, at the end of the 17th century, he treacherously greased the rope used by a fellow artist, a Turk, who fell to his death.

The French performer Charles Blondin had better luck when, in 1859, he crossed Niagara Falls on a tightrope. A more recent but less spectacular stunt was staged in the early years of this century, when a Broadway press agent induced a girl to walk a tight-wire over Proadway.

Rope dancing was perhaps brought to its highest perfection in Paris, during the late 18th and early 19th centuries. A brilliant impresario named Nicolet acquired his own theatre, brought the rope dancers indoors from the fairs and made their entertaining art fashionable among the aristocracy of the French capitol and finally obtained the patronage of the King himself, so that he was privileged to call his establishment the *Theatre des Grands Danseurs du Roi.* Here were trained such marvellous artists as Alexandre Placide, one of the first and most versatile dancers to come to the new United States of America, and the fabulous Madame Saqui, who in her youth performed the most in-

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At the height of her powers, Mme. Saqui celebrated the victories of Napoleon by representing on the rope entire battles, the taking of cities by seige, and even the crossing of the St. Bernard Pass in the Alps.

"We should have seen her at Tivoli upon a sloping rope, sixty feet above the ground, throwing herself forward and darting to the tower amid splendid fireworks and appropriate decorations, then bounding back from a cloud of smoke like a Homeric goddess, reposing finally in an apotheosis of Bengal lights," wrote Guillaume Depping of her performance.

In 1807, the rivalry of two Parisian rope dancers provoked arguments and partisanships of a violence approached today only among the most ardent fans of rival baseball teams. Forioso was as tempestuous as his name. Absolutely fearless, he did not hesitate to attempt tours de force of terrifying difficulty. Ravel, on the other hand, was a true artist: calm and self-assured, he drew his success from the grace and ease with which he executed his aerial dances.

The jealous Forioso challenged his rival to a contest of skill, in Ravel's own theatre. Dancing with the brilliance of desperation, Forioso dared more and more perilous feats, which were quitely duplicated by Ravel. Finally, the temperamental Forioso lost control and failed in one of his tricks. In furious vengeance, he tried to make a speech accusing Ravel of hindering him by denying him proper rehearsals and the aid of certain necessary assistants. The excited audience refused to listen, but called for Ravel, who successfully executed the decisive feat. The victor's crown was thrown to him, whereupon he generously divided it with his rival.

This Ravel was the first of a long line of Ravels, rope dancers and pantomimists, who came to America and made a fortune, or rather, several fortunes, for on different occasions they lost everything they owned through fire, shipwreck or bankruptcy, through the presentation of spectacular entertainments.

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traordinary even for a member of her amazing family. After her marriage to a theatrical manager, Martin W. Hanley, in 1862, Marietta Ravel turned to the legitimate stage, starring in such mid-century melodramas as *The French Spy*, *The Wept of Wish-Ton-Wish*, and a play written especially for her, *Jartine*.

Still another noted theatre family, the Zanfrettas, specialized in rope dancing. With the beautiful Marietta Zanfretta as their particular contestant for fame, this clan of entertainers built up a colorful and enduring family tradition. The saga of the Zanfrettas deserves an article to itself.

Rope dancing remained one of the most popular forms of theatre spectacle in America throughout the 19th century. Today it has virtually disappeared. An extraordinarily demanding metier, requiring assiduous practice and whole-hearted devotion, it has found no young recruits willing to pursue it with the intensity necessary for the acquisition of the agility, strength and sensitive skill which it requires — and so it has died out.

The ballet of today has its own acrobatics, of course, for audiences are universally responsive to the excitement and physical stimulation of perilous feats calmly accomplished, today's ballerina concentrates on dazzling pirouettes and multiple fouettes, rather than on the artificial illusion of dancing in mid-air.

Letters . . .

I think, for instance, that the review of the Shawn-St. Denis concert, which recently appeared in your magazine, is the limit in bad taste, and said nothing about what was danced or how.

In the field of modern dance, one of its great humanitarians once said, ". . . regardless of the calibre of work, I still consider it a major miracle that a dancer is actually on stage, in costume, and although I am well aware of all the difficulties, I cannot help but give the artist my complete attention and interest, good or bad. . ."

Perhaps this is the kind of individual who should be practicing dance criticism, one who is not primarily concerned with how chic, sophisticated, flip, cute or literary he looks in print, but in the message to the dancer, who must look in this direction for surgical assistance which benefits, not destroys.

Gerald Jacwith
New York City

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The two sections on dance, one by **Arnold Haskell** on ballet, the other by **P. J. S. Richardson** on Stage Dancing (British idiom for musical comedy, variety and music hall type of dance) are important enough to deserve separate publication as books on dance. Both are infinitely detailed and descriptive, and especially in Mr. Richardson's contribution there is a valuable documentary on the rise of English dance teachers organizations, which might teach their American cousins a lesson in truths and consequences.

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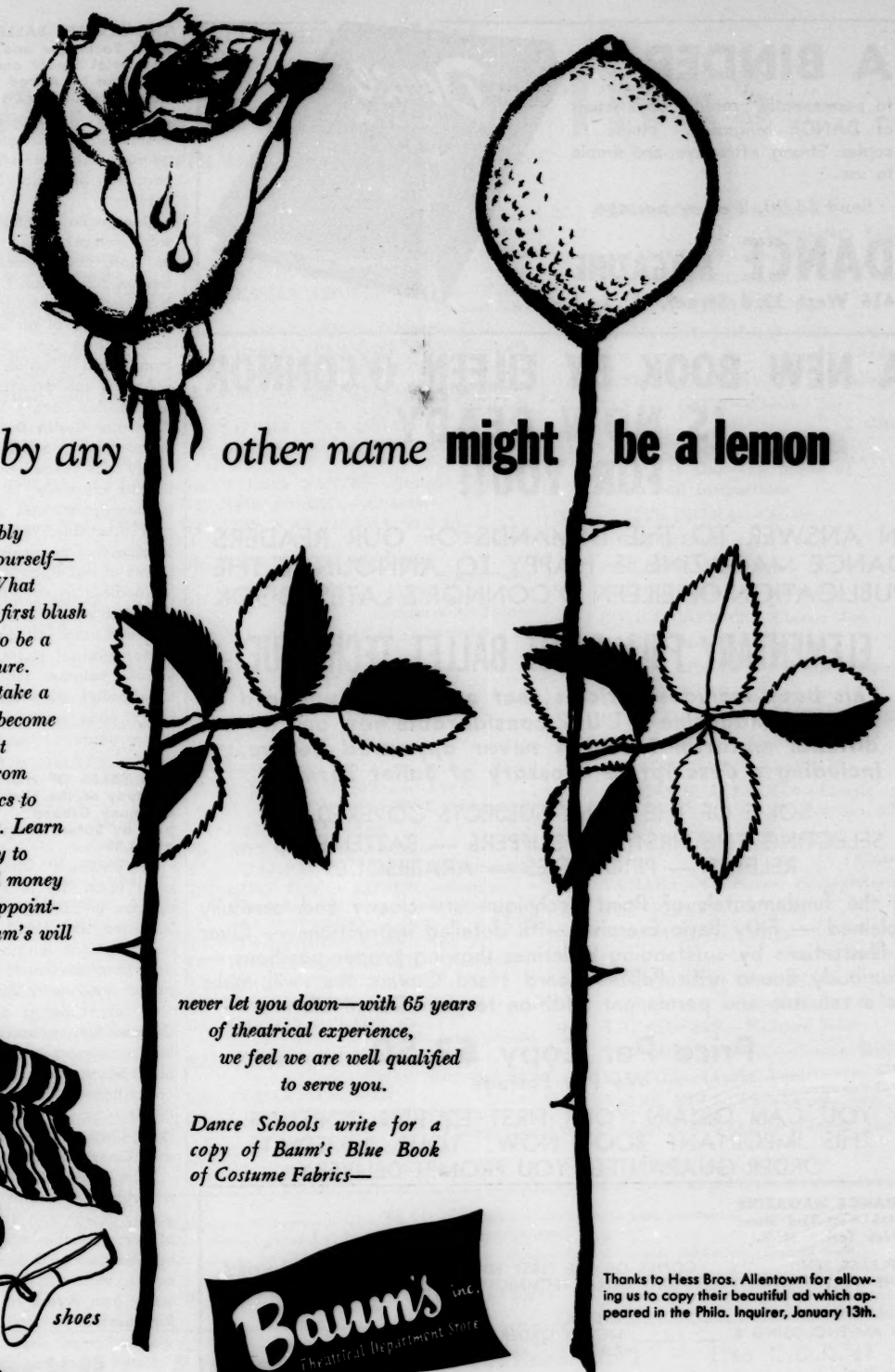

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Books on basic ballet technique are not numerous, although one recalls a good number published since the important appearance of Carlos Blasis' treatise on the subject.

George Balanchine, in a preface to this work, remarks, ". . . Yet the book stands as more nearly complete criterion of the classic dance than I ever had when I was a student. . ." No doubt he has forgotten the criterion of all such manuals, by the same Blasis, for a century and a half a model and a guide to all dancers.

And if the present important contribution to this library by **Muriel Stuart** and illustrator **Carlus Dyer** lacks the early Romantic poetry and fervor of Blasis, it must really take precedence over other manuals in this category, for its beautiful clarity of description and its almost motion-picture illustration of the anatomy in performance of the positions, steps and movements of ballet, as drawn by Carlus Dyer.

Needless to say, this is a handbook to be used everlastingly, and not a book to be read and left on a bookshelf. A superior manual of its kind and one which speaks volumes for the School of American Ballet, of which the author, Muriel Stuart, has been a faculty member for many years.

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THE TALES OF HOFFMANN
A Study of the Film
by Monk Gibbon
pub. by Saturn Press, 1951
at $4.50

In England, where one rushes into print upon the least provocation, where opinion is un-English, abundant and uninhibited, the trend is to the review of films at book length, perhaps as a reaction from the austerity of writing newspaper reviews in 200 words or less.

In any case, a devotee named **Monk Gibbon** has authored the second of two film reviews at book length, both beauties of production and appreciation if short on criticism. The first was RED SHOES; the latest is THE TALES OF HOFFMANN, both films produced by **Michael Powell** and **Emeric Pressburger.**

"The Tales of Hoffmann", a film, was a grandiose mutation of opera, ballet, scenic design and libretto, used the talents of some of the world's most enchanting operatic voices dubbed in for dancers and actors, who mimed the action (exceptions were **Ann Ayars** as Antonia and **Robert Rounseville** as Hoffmann; both sang, as well as acted, their respective roles).

Noted European dancers **Moira Shearer, Ludmilla Tcherina, Leonide Massine, Robert Helpmann, Frederick Ashton** and **Edmond Audran** appeared in major and

(*continued on page* 56)

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minor parts.

The film employed the talents, also, of Sir **Thomas Beecham**, conductor and the Royal Philharmonic Orchestra, and not least the Offenbach operatic gem and the most poignant of the tales of that 18th century born spinner of fantasies, E. T. A. Hoffmann.

Monk Gibbon's book is devoted to profiles, spot interviews, a narrative following the behind-the-film-action, and personal opinion of the above enumerated artists and others.

Half-tone and coloured plates make this book a decorative item for the library shelf and lovers of design and dance will be pleased with it. And lovers of literature and music can always go to the opera house for another HOFFMANN, and to the library for the endless magic of the tales of Hoffmann, himself.

•

news . . .

(*continued from page* 4)

McKayle and their companies, and in this connection it does us good to report what one group of dancers will do by way of supporting their leader and head of a school in the drive for professional life.

A number of the kids in Jean Erdman's classes, not unaware that it takes $$$$ to put a company on stage, have joined forces as a production workshop, with a double purpose. The group consists of **Irene Loebenson, Kate Bandler, Sue Brady, Ruth Bloom, Lois Gans, Mimi Kirshenbaum** and **Elzy Faulk**, all pupils of the Erdman school, but not all of them members of the Erdman company.

This group meets almost daily to work with Trojan ardour on composition, costuming, staging, lighting. It affords young people an opportunity to practice the art they study in the classroom.

As a result of its work along these lines, the Production Workshop offers its first concert of dance on March 31 at the Circle in the Square Theatre, Sheridan Square, New York City. All proceeds from this concert, and others to follow, will go to the professional company of Jean Erdman, as one means of support of a noteworthy branch of modern dance struggling for footing in the tough professional arena.

With such support from the ranks, other good, but dormant companies and individuals who teach the year round, might well emerge into more frequent public appearance. A bravo for the kids of the Workshop.

•

Anna Sokolow staged dances for the giant Purim Festival spectacle given at Madison Square Garden March 17th, with

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Dorothy Bird as soloist dancing the role of Queen Esther (the biblical Esther) . . .

•

Valerie Bettis and **Daniel Negrin** are probable leads in the Doris Humphrey opus now under way for a May 18th premiere at the 92nd Street YMHA. The work was specially commissioned by the Poetry Center of the Y.

•

Peter di Falco, Kate Forbes, Bill Hooks, Duncan Noble, Jim Smith and **James Waring** are the choreographers whose works were shown on the March 23rd concert of the **Choreographers Workshop**, probably its last of the season. Principal dancers who appeared were **Bodil Genkel, Barbara Ferguson, Josephine Keene, Zebra Nevins, Recia Orkina, Raimonda Orselli, Bill Bradley, Marvin Gordon, Jack Monts, Glen Tetley and Matteo Vittucci.**

•

events in LONDON . . .

Sadler's Wells Theatre Ballet get about ten days holiday after their American tour and then open at Sadler's Wells Theatre, on April 24th, probably in Coppelia.

Margot Fonteyn will receive the honorary degree of Doctor of Letters from Leeds University during the summer term. The degree will be conferred by the Princess Royal, who is Chancellor of the University. Although honorary degrees have been conferred on Dame **Adeline Genee** and Dame **Ninette de Valois**, this is the first time an English ballerina at the height of her career has been so honoured.

Andree Howard's MIRROR FOR WITCHES, premiered at Covent Garden on March 4th, is a grim story of witch-hunting and burning in 17th century Brittany. Effectively produced and well lit, it lasts some 50 minutes and recalls many aspects of ballets like CAPRICHOS, FALL RIVER LEGEND and Miss Howard's own earlier ballets. The settings are numerous and expensive but sombre and the costumes are more or less representational copies of Puritan dress, utterly unsuited to vigorous movement. **Anne Heaton** as a young girl persecuted as a witch and **Julia Farron** as the persecuting widow gave remarkable performances; both they and Denis Apivor's music deserved better choreography.

Colonel Wassili de Basil, director general of the Original Ballet Russe, who died in Paris last July, left a nominal estate of 5 lb. ($14.), although it is possible that he may have left properties in France, Australia and the U.S.A. Mr. **George Kirsta**, who re-formed the OBR after the Colonel's death, went on record as saying, "De Basil died in the best tradition of all important people in show business, maintaining the grand manner until the last and leaving nothing behind . . ."

The **National Spanish Company of Dancers, Singers and Instrumentalists** presented "Songs and Dances of Spain" at the Stoll Theatre in February. The first night was marked by a vigorous anti-Fascist demonstration both inside and outside the theatre. The programme was immensely varied and interesting, but marred by the absence of enough men in the troupe. Several dances were performed by women en travestie, which made nonsense of their inherent nobility.

Alicia Markova is understood to be writing her autobiography . . . **G. B. L. Wilson** has signed a contract to produce the Penguin Dictionary of Ballet, of some 100,000 words . . . The Edinburgh Festival this year will show the **Sadler's Wells Theatre Ballet** during the first week, **August 18-23**, the **New York City Ballet** in its second weeks, **August 25-30**, and the **Grand Ballet du Marquis de Cuevas** in its 3rd and last week, **September 1-6.**

Violetta Elvin was invited to La scala, Milan, to dance in Coppelia and Ballet Imperial during April but had to decline owing to the Sadler's Wells Portuguese tour which begins mid-April . . . **John Cranko's** first ballet for the Sadler's Wells company, BONNE-BOUCHE, will be shown at Covent Garden April 4th. It has a Nineteen Twenties time and setting.

Mary Clarke

•

events in CHICAGO . . .

Modern dancer **Beatrice Stronstorff** and her group appeared in the Eleventh St. Theatre on February 17, in a program consisting of the Market Place, the Mandarin and Rhapsody on a Windy Night. The Market Place is based on N. Hawthorne's The Scarlet Letter and has an original score by Carl Wirth. Neal Kayan wrote the music for the Mandarin.

The **Compagnie Yves Joly** (known in Europe as Les Mains Joly) presented their Hands Ballets at the Blue Note for a three week engagement. This exciting and highly imaginative art form is a Must See for all dancers.

Jose Greco proved most articulate, as well as charming in a one hour talk on Spanish dance he gave for the University of Chicago's Knight of the Ballet group on February 28. **Nile Amparo** (Sra. Greco) was on hand to demonstrate and illustrate some of Mr. Greco's points.

On March 8 and 9, the same U. of C. group, **Knights of the Ballet**, gave a program at Mandel Hall, consisting of two original ballets by **Guy Bassett**, ARACHNE (Ravel) and RUSSIAN FAIRY TALE (Glazounov). There was also a suite of classical variations danced by **Etta Buro, Beverly Zamitt, Shirley Harwood** and **Joan Levine.**

Jose Limon and his company appeared at DeKalb University on March 7th. Limon gave a master class at the U. of Chicago on March 8th under the sponsorship of the Dance Council.

Sybil Shearer appeared in Winnetka on March 14th, dancing her JAZZ CYCLE "by popular demand".

Denver-bound **Leo Kersley** was entertained at the **Stone-Camryn Studio** on March 8th. **Bentley Stone** and Mr. Kersley, both alumni of **Marie Rambert's Ballet Club,** did some recollecting about early days at the Mercury Theatre and first tours, including performances in Paris in the Thirties.

Walter Camryn will dance the role of the White Rabbit when his ballet ALICE IN WONDERLAND is danced for the **Chicago Ballet Guild** at the Eighth Street Theatre on **April 4 and 6. Bentley Stone** dances the lead in LES ENFANTS PERDUS and **Jane Bockman** and **Kenneth Johnson** lead the cast in THE THEME, to be presented on the same program.

Dance-mime **Frank Parker,** who was very active here in the concert field a decade ago, is returning for a single performance in the Eleventh St. Theatre on April 13.

Ann Barzel

•

events in HOLLYWOOD . . .

Lester Horton gave a series of lecture-demonstrations featuring **Carmen deLavallade, Sandra Orans, James Truitt** and other members of his professional group. After the exhibits of technics (many of them interestingly and theatrically presented in contrapuntal or canon form) there were samples of student choreography built on problems of organic use of props and excerpts from a new work by Horton himself. Even as performed in practice clothes, these dances contained inherent dramatic excitement.

Antonio and **Luisa Triana** appeared at the Philharmonic in a concert of Spanish dances in many styles. The father and daughter team danced with truly virtuoso brilliance. Their small company gave evidence of expert coaching. **Ramon Mulero,** especially, showed an outstanding technic and stage presence.

Beth Dean gave several concerts which included rather negative ballet and modern pieces, but her authentic Maori chants were performed with great charm and the Australian aboriginal dances were of real interest, especially when she left them unadorned by additions from theatrical technics.

Charles Weidman gave a master class at UCLA, his only class in this area. **Freda Miller** lectured on music and dance preceding Weidman's teaching of the large group which turned out for him. Among those in attendance were **Ruth St. Denis** and **Olga Lunick.**

Michel Panaieff is ballet master for the **Roland Petit** film group, headed by **Renee Jeanmaire,** which is appearing in ballets in the Goldwyn-Danny Kaye film about Hans Christian Anderson. Panaieff is giving daily classes to the dancers. Most of the dances already arranged for the film are being altered from what was originally planned for Moira Shearer. Panaieff has composed a new ballet called THE NIGHTINGALE AND THE ROSE and plans to go to Europe this summer.

Selma Jeanne Cohen

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events in SAN FRANCISCO . . .

La Mariquita, young and attractive Spanish dancer who resides in this area, gave a recital at the Century Club on February 15. Her program was lively, well planned and fast moving. She was supported by **Gladys Perez,** dancer, Rachel Perez, pianist and Jose Calarrudo, guitarist.

Alexandra Danilova is scheduled to appear with the San Francisco Ballet in April as guest artiste, for a single performance at the War Memorial Opera House.

S. F. Ballet member **Leon Kalimos** is off to Europe this month to study and to collect souvenirs of ballet.

Six films by **Josephine Booth** were presented February 29 at the S. F. Museum of Modern Art. These were dance films of the avant garde category and deserve widespread interest.

Several thousand General Electric Appliance dealers and distributors held a 4-day jamboree here in February which included four first-rate musical shows. Of interest were the excellent dances featured in two of the shows, choreographed by **Vonn Hamilton.** One week before the first performance, Mr. Hamilton, with three other dancers who had participated in similar G. E. shows in New York, flew to S. F. Here he auditioned and selected local dancers and in record time produced the dozen or so dances contained in the two shows, including two very amusing miniature ballets. Featured in the dances were the New York dancers **Lavinia Hoving, Jacquetta Keith** and **Stanley Hall.**

Continuing their program of master classes for their members, the **S. F. Dance League** sponsored a class with **Judy Job** as instructor at the studio of **Guillermo del Oro.** Mr. del Oro's magnificent studio was ample enough to accommodate the large crowd which attended. Refreshments and a discussion followed the class.

June Wilson Cahn

(Editor's Note: June Wilson Cahn and Richard Maitland gave a concert at the San Rafael Improvement Clubs last month. According to press reviews appearing in the S. R. Independent (Feb. 9th), it was ". . . an exceptionally brilliant performance. . ."

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events in MEXICO CITY . . .

The occurrence of **Jose Limon** in Mexico, and his departure, left in its wake a stream of constantly burgeoning activity in ballet circles. At the Palacio de Bellas Artes, the company of the Academia de la Danza Mexicana is readying an April season with many new works, all to receive splendid new productions replete with costly decors and costumes.

Xavier Francis is readying an opus to the Carlos Chavez Toccato, **Rosa Reyna** another to a score by Blas Galindo and **Elena Noriega,** a piece to music specially written for her by Ignacio Longares. These three ballets all have prehispanic themes. In another genre, **Guillermo Keys Arenas** is staging a story of witchcraft, LA POSEIDA, with a score by Silvestre Revueltas, action taking place in the Mexican coastal jungle. Mr. Keys likewise will collaborate with four ladies of the Academy, **Rocio Sagaon, Beatriz Flores, Martha** and **Valentina Castro** in an opus to be called MUROS VERDES. **Guillermo Arriaga** is preparing BALADA MAGICA and **Raquel Guiterrez** will stage her own conception of Ravel's LA VALSE.

Three choice works of last season by Mexican choreographers will have repeat performances, namely, **Guillermo Keys Arenas'** EL CHUECO, **Elena Noriega's** TIERRA and **Guillermo Arriaga's** EL SUENO Y LA PRESENCIA.

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Silver Greetings to the D. M. of Michigan

The **Dance Masters of Michigan** is celebrating its Silver Anniversary in 1952, and the occasion will be marked by the convening of a 2-day Normal School and meeting on March 29, and 30 at the Sheraton-Cadillac Hotel in Detroit, Michigan.

The notable teachers assembled for this festive occasion are **Eddie and Ruth Hanf, Violette Armand, Sylvia Hamer, Enid Ricardeau, Nicholas Tsoukalas, Gertrude Edwards Jory, Elaine Arndt, T. J. Smith and Stephen Quirk.**

This branch of the dance Masters of America, although one of its smallest, has at least twenty members who are nationally known dance figures.

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National Council in March Meet

The first semi-annual meeting of 1952 called by the **National Council of Dance Teacher Organizations** was held Sunday, March 9th at the Hotel Astor, New York City.

Present were delegates representing the American Society of Teachers of Dancing, the New York Society of Teachers of Dancing, the Dance Teachers Club of Boston, Associated Dance Teachers of New Jersey and the Philadelphia Dancing Association.

The newly elected chairman, Mr. **William E. Heck,** presided. The various projects for the coming year were decided upon and assigned to the various member organizations. These projects are of vital interest to the entire profession. Committee lists for these projects were submitted to the Council from the various member organizations, for approval.

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